...ATOGRAPH WEEKLY

Kine Weekly

JUNE 9, 1960
Vol. 517 No. 2749

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Kine Weekly

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Certified by the audit bureau of circulation

No. 2,749 Thursday, June 9, 1960 Vol. 517

Everyone loves Lyons Maid

News highlights . . .

Jacey takes over Monseigneur

THE Monseigneur circuit, which owns news theatres in the West End of London and in Edinburgh, has sold its interests to Jacey Cinemas. Although the purchase price has not been disclosed, it is understood to be in the region of £500,000.

The deal brings the total number of cinemas in the Jacey group to 17 and makes it one of the country's most important operators of news, cartoon and specialised theatres.

The company, which has its headquarters in Birmingham, has cinemas in Brighton, Birmingham, Manchester, Bristol and Liverpool, and also owns the Cinephone, Oxford Street, and the Tatler, Charing Cross Road, London.

Monseigneur News Theatres, formed in 1930 by the late Jack Davis and the late Max Feldman in association with Ernest Feldman, operates cinemas in London's Piccadilly, Marble Arch, Leicester Square, Baker Street, the Strand, Charing Cross Road and in Princes Street, Edinburgh.

Harris and Gillow carried out the sale on behalf of the vendors.

Fox British production talks

CHARLES EINFELD, Twentieth Century-Fox vice-president in charge of advertising and publicity, will arrive in this country next Tuesday (June 14) for top-level talks on the promotion of the company's European productions. His visit precedes that of Spyros Skouras, president of Twentieth-Fox, who arrives in London at the end of the month.

With Jimmy Pattinson, managing director, Bob Goldstein, European production head, and publicity director John Ware, Mr. Einfeld will discuss plans for the promotion of British films, including "Cleopatra," which Walter Wanger will produce with Elizabeth Taylor in the title role; "Destruction Test," starring Suzie Parker and Bradford Dillman; and "The Millionairess," which stars Sophia Loren and Peter Sellers.

He will also meet leading British producers who have made, or are planning to make, films in conjunction with Twentieth Century-Fox.

U.S. circuits unite as producers

FIVE of the principal circuits in America have deposited 2,000,000 dollars for the inauguration of a plan by exhibitors to unite and form a company capable of financing the making of additional feature products to meet the present shortage.

The plan had already been outlined by Albert M. Pickus, President of the Theatre Owners of America, in a talk to Southern Exhibitors.

He said: "I don't think it will require many pictures. Such a company would probably finance a few pictures for the first year; thereafter, perhaps one picture a month. They would be good pictures but not necessarily very expensive pictures. Many would earn a profit."

Welsh plan K.O for S.O levy

A COMMITTEE to consider ways and means of campaigning for the virtual abolition of Sunday charity levy is being formed by the South Wales and Monmouth CEA branch.

This was agreed at the branch's last meeting, when A. Frost, on behalf of ABC, said his company was anxious that a campaign should be started with the various local authorities seeking not only a reduction in the levy, but its virtual abolition. A number of authorities had already made the contribution a purely nominal one of either 1s. or ½d. a year per cinema, he pointed out.

All branch members affected were invited to give details of their present levy and what steps had been taken—and their results—for reductions over the past year

CEA-NATKE agreement now ratified

NATKE has now officially ratified without qualification the new agreement with the CEA on wages and conditions of employment.

Ellis Pinkney, CEA general secretary, has sent a letter to all branch secretaries advising them that members could now implement the agreement. Details will be sent out to members later this week in the association's news letter.

Doubts about the agreement arose during the CEA general council meeting at Folkestone last Wednesday. During the meeting, delegates considered a letter from NATKE general secretary Sir Tom O'Brien in which he stated that his National Executive Council had decided to "give a qualified acceptance to the agreement."

Sir Tom's letter added: "We wish to discuss with you certain matters in regard to part-time and lower grade employees. This does not mean that the main agreement should be held up—it should operate as agreed."

GC rejected the union's qualified acceptance, and unanimously decided to withhold the pay increases until the union ratified the agreement without qualification. Views of the general council were immediately passed on to the union, which later confirmed the decision to ratify the agreement—without qualification.

Terms of the settlement are given in the CEA general council report on page 36.

Details of the agreement regarding the working week were given incorrectly in an earlier KINE. The working week for male staff is cut from 46 to 44 hours, and the working week for projectionists reduced from 44 to 43 hours. The part-time week remains unchanged at 27½ hours.

Another new cinema opens in Ulster

THE ABC, Londonderry, which has been opened by Col. Sir Basil McFarland is the seventh new cinema in Northern Ireland since the end of the war.

It is the first to be built since the advent of commercial television last October, but is unlikely to be affected as much by the growth of television as most other cinemas in the Province.

By coincidence it is in one of television's "black areas," and a booster station to provide ITV in the area is not likely for perhaps a couple of years.

The absence of TV competition is a coincidence for, as the company points out, the building was planned before television and its transmission in Northern Ireland were investigated.

A 1,200 seater, it is of strikingly modern design and comfort inside and should adequately

continued on page 38

Viewpoint

TO AID GOOD RELATIONS

IT IS probably true to say the relationship between producers and exhibitors has deteriorated substantially in the past 12 months, despite the fact that British film-makers are producing the goods in a steady flow of pictures of considerably higher box-office stature than ever before.

The reason, of course, is the producers' insistent demand for a production levy yield of not less than £5 million, against the background of the general economic decline in the industry, which is felt most acutely by the smaller independent exhibitors.

In the circumstances, it is, indeed, difficult for the hard-pressed exhibitor to reconcile the apparent prosperity of successful British producers with the need for the continuation of the levy, and at a higher rate of payment, particularly following the abolition of the tax.

It was a particularly good idea to arrange for the producers to send a team to the CEA summer conference at Folkestone to discuss the problems of production and the production levy.

The producers' team made no bones about stating their attitude toward the production fund and the continued need for it. Their utter frankness was accepted in good grace by the conference although, perhaps, a few of the delegates remained not entirely convinced of the need for a £5 million yield.

It was, however, generally conceded that exhibitors would be in a parlous state if British producers were not able to continue in business because they were deprived of the encouragement of the production fund.

There is no doubt that the discussion cleared the air somewhat, but even if it came too late to have any bearing upon the forthcoming decision of the Board of Trade, the meeting served a useful purpose in bringing the producers and exhibitors together on a common platform.

This should be done more often, to discuss, apart from the issue of the production levy, the many other common interests of the two sections of the trade.

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Long Shots

THE CEA summer conference ran its course at Folkestone in a blaze of sunshine, and although it was hardly cinema weather the climatic conditions perhaps had a mellowing effect on delegates.

The business side of the conference, although probably the most interesting and satisfying since Gleneagles, did not produce the display of pyrotechnics that some expected in view of the current controversies in the trade.

On the social side, the programme was not so ambitious as at previous conferences, but I think most delegates enjoyed the slower pace more fully.

The general impression was that it was a happy conference. One delegate put it this way: "I think it has been a good conference—in a negative sort of way."

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BUT it was by no means a negative show put on by the producers' team—Arthur Watkins, John Baxter and Monja Danischewsky—in defence of the production levy.

The producers could not have found a better balanced side to argue their case, forcefully but with good humour and subtle wit.

Both John Baxter and "Danny" quickly got their audience in a receptive mood with amusing digs and disarming anecdotes and in the discussion went a long way to dispel the illusion that all producers tread a path of gold all the time.

No one is more emphatic than Arthur Watkins in stating that the continuation of the production levy, with a yield higher rather than lower than at present, is as important to exhibitors as it is to producers, and on this occasion he banged home the argument with sledgehammer force.

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AFTER listening to the discussion on the levy, it is fair to say that responsible independent exhibitors recognise and appreciate the value of the production fund in terms of end product—indispensable British box-office pictures.

They are more concerned, however, with their ability to pay the levy, especially where they are not in a position to secure British pictures and a share of the box-office benefits attached to them.

It was Tom Massicks who pinpointed the problem, with a carefully prepared brief, when he referred to the difficulty of obtaining any kind of product, let alone the successful British pictures, for cinemas in the "fourth stream" of release.

It is here where economic hardship is felt severely and justifies the case for raising the levy exemption limit.

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ARTHUR WATKINS again made the point that the CEA had not produced detailed figures, showing the effect on the yield of raising the exemption figure, in support of its submission to the Board of Trade.

In so doing, he underlined the BFPA's inability to agree or disagree with the CEA proposal.

But, in spite of this, it seems apparent that the producers would accept the proposal if the scale of payments is adjusted to ma[illegible] the yield. a[illegible] least at the present level.

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SHACK HYDE made a b[illegible] if abortive effort to make out a case for the [illegible]olition of the levy on the grounds that as [illegible]esult of ta[illegible] abolition the production side [illegible] the industry would benefit by an amount not [illegible] short of the current levy yield.

Kenneth Winckles challenged [illegible]e validity o[illegible] Shack's mathematics.

But later he effectively called [illegible] halt to the development of that theme by drawing attention to the vital factor that could prove the fallacy of the case—the continuing fall in admissions.

As Kenneth Winckles pointed out, the benefi[illegible] may no longer exist for any one in 12 months' time.

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JOHN TREVELYAN was deservedly applauded for his concise, and at times amusing, talk on the history of the Board of Film Censors, the evolution of its policy, the difficulties experienced with some local authorities, and of the efforts being made to arrange a conference with the authorities.

The most important point to emerge from the subsequent discussion was that raised by George Singleton, who made a plea for the industry to indulge in a little self-examination; to find out whether or not it was mistakingly exploiting the broader outlook of the censor, following the introduction of the X certificate.

It prompted John Davis to ask for the matter to be raised again during the open forum session in the afternoon, when he referred to the "silent revolt" of the public against X certificate pictures.

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IT IS a fact that the number [illegible] X films [illegible] increasing, against the trend of decl[illegible] in overal[illegible] product, particularly in the U cate[illegible]ry.

While there must be a place for [illegible]ilt theme[illegible] in film-making, it is surprising th[illegible] so much deliberate emphasis is placed on [illegible] subjects[illegible] bearing in mind that although so[illegible] films [illegible] this category have achieved a degre[illegible]f succes[illegible] at the box-office, none have been [illegible]d in the top dozen money-spinners in the [illegible]ual box[illegible] office stakes since the introductio[illegible] the X certificate.

The records show that an X cer[illegible]e auto[illegible] matically carries a minus factor in[illegible]ation to box-office potential as compared wi[illegible]e other categories and, I am told, the min[illegible]actor is now becoming even more significant.

John Davis stated that evidenc[illegible]f "the silent revolt" against the X certifica[illegible]d been found in surveys carried out by[illegible] Rank Organisation.

It would be valuable if detailed [illegible]rmation could be made available to the tra[illegible]

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JOHN DAVIS's gesture on film[illegible] terms made at the general council me[illegible] could hardly be described as negative.

His declaration that Rank FD [illegible]d fully

Lady Elliot of Harwood, chairman of the World Refugee Year UK Committee, looks at six cheques, totalling nearly £92,000 collected for the fund by 1,649 cinemas. With her are Mark Sheckman, Sir Philip Warter, Albert Bernstein, Lord Westwood and Kenneth Winckles

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principles of the CEA-KRS agree- hat negotiations could be started branches immediately, with the in- write to Fred Thomas in the event s roundly applauded and welcomed other renters.

ved upon the discussion during which pparent that the CEA's handling of ions with the KRS could not be in fact, the officers had achieved more than might have been expected nstances.

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siness completed by Wednesday after- ies were able to relax and enjoy the Folkestone and the remaining social

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's Mayor, Alderman F. W. Archer, ayoress, received the delegates and buffet supper and ball in the Leas on Wednesday evening. And there Davis, wife of the CEA president, he prizes, donated by Eldorado Ice the CTBF draw.

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trade personalities featured prominent the winners of the draw, which, to- n £161 from the CTBF Derby draw, t £550 for the fund.

General secretary Ellis Pinkney won a record player with ticket number 79; president Alfred Davis got a prize with ticket 1830; tickets 550 and 559 won two for Miles Jervis.

Ruth Vegoda, wife of Joe Vegoda, got a prize with ticket 536, and Jimmie Carreras was lucky with number 898. My contemporary, Bernard Charman was again lucky in drawing the first prize with ticket 450.

The mystery prize—a chocolate-coloured poodle —went to Jerry Coussin, of Pearl, Dean and Younger.

Other winners were: Mr. Watkin (1050), R. MacDonald (1818), Susan Kelly (1317), Mr. Sebborn (827), S. Van Gelderen (871), Bill Carr (705), Violet Di Rollo (781), Bobby Elton (225), Arthur Dowding (50), Alan Kean (188), Mrs. Vernon Green (386). One prize was not claimed —that for ticket number 688.

It was a special night of celebration for Theo and Rose Fligelstone. They were happily toasting their wedding anniversary at the ball—and London and Home Counties branch chairman called them forward to present Mrs. Fligelstone with a bouquet.

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LYON fitted out La Gala with television sets so that d gates could watch the Derby on Wednesday a rnoon. And when St. Paddy romped past the inning post it was the cue for a delighted Williamson, of Columbia, to collect his £30 nnings from the CTBF Derby draw.

Bill B iman drew Alcaeus and received the £20 second prize. The third prize of ten guineas went to ticket number 385.

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IRVING ALLEN, Cubby Broccoli and Mick Shipman scored by putting on a midnight preview of "The Trials of Oscar Wilde" at the Essoldo on Wednesday for delegates.

Mick was delighted with business on the film. The demand for bookings was such that he had been compelled to order more prints on top of the 75 already processed.

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LYONS, as usual, brought the conference to a roaring close with its "La Gala Gaieties." Top hats, false whiskers, an old-fashioned sing-song and entertainment from a cast of music hall artists provided the Victorian atmosphere, with beer at 1d. a pint, whisky 3d. a nip, and gin 2½d., the spirit of the good old days was well and truly captured.

And as an additional surprise all the ladies received a trinket box as a gift from the hosts.

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THE high reputation of the cinema industry for generosity in a good cause was, if possible, enhanced on Friday when Lady Elliot of Harwood received cheques totalling £91,887 9s. 8d. representing the industry's contribution to World Refugee Year.

This staggering sum was collected in 1,649 cinemas during March, April and May this year after showings of the Duke of Edinburgh's appeal film, "Give Them a Chance."

As Alfred Davis was still busy at Folkestone, Lord Westwood represented the CEA, and with wry humour mentioned that the only contributor to the total who were not personally represented at the function was the Caledonian and King group in Scotland. Sir Alex could not attend, but the cheque for £3,596 11s. 6d. was present. "It worked out cheaper to post it," commented Lord Westwood.

Lady Elliot then received the cheques from the other groups: £50,079 0s. 7d. from Kenneth Winckles on behalf of The Rank Organisation in this country (449 cinemas); £18,538 from Sir Philip Warter, on behalf of 330 ABC cinemas; £5,335 7s. 3d. from Mark Sheckman from 160 Essoldo circuit houses; £1,290 19s. from Albert Bernstein for Granada (91 cinemas) and, finally £13,047 11s. 4d. presented by Lord Westwood from 575 independent cinemas.

Among other guests at the function were Ellis Pinkney, Arthur Allighan (Disney's "Big Fisherman" premiere was, of course for the same cause), and Bill Annett, who supervised the making of the appeal film at Pinewood.

Bill, incidentally, told me that they had been allotted one afternoon from 2.30 pm. to 6 pm. to get the film made; but the Duke was such an excellent performer that they had it all in the can soon after 4 pm.

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A CABLE from the Variety Club Convention in Toronto states that the Dublin Tent was successful in its bid to stage the Convention in 1962.

Edward Emanuel was elected International Chief Barker and Jimmie Carreras, International Property Master, was voted into office as Second Assistant International Chief Barker. The London Tent, I am told, received a great round of applause when it made its pledge to raise £110,000 in the current year, to equal last year's record total.—**The Stroller.**

Ralph
in Folk
mhead receives on behalf of the CTBF at the General Council meeting a £1,000 cheque from Bill Berriman; Pictured at the world premiere one of Columbia's Bryna-Quine production "Strangers When We Meet" are Kenneth Hargreaves, Mrs. Alfred Davis, Mrs. Hargreaves and Alfred Davis; Miles and Mrs. Jervis were the winners of one of the prizes in Eldorado's competition in aid of the CTBF

News of the Week

There's reason for optimism says Cheepen

AT THE SCMA annual general meeting on Sunday, May 29, the retiring national president, Maurice Cheepen, said that during the past year the two outstanding developments were the proposal for the society to seek to secure amalgamation with NATKE, and the question of hooliganism in cinemas.

On amalgamation he told members that discussions had been and were continuing to take place.

Because of the problems of hooliganism being investigated by the London and Home Counties branch, talks had ensued with the London and Home Counties branch of the CEA, as a result of which active steps were now being taken to seek assistance by securing suitable legislation to combat this situation.

In making reference to the continued apathy on the part of certain managerial personnel who still remained outside the organisation, Mr. Cheepen said he felt they were too apathetic to be frustrated. This question was one which should be vigorously tackled during the coming year.

Despite the many problems besetting both the industry and the society at the present time, he personally felt he could end his year of office on a somewhat optimistic note.

On the proposition of Mr. Cheepen, from the chair, Roy Raistrick, general manager of the Odeon, Sheffield, was unanimously elected as national president for the ensuing year.

Mr. Raistrick assured members that during his term of office he would use every endeavour to secure the widest and most vigorous course of action in society interests and development. To achieve this, the assistance of every single member was very necessary, and he asked that this support might be afforded him.

The elected nominee for the appointment of national vice-president was Jack Goulding, general manager, Odeon, Southall.

The first duty of the newly elected national president was to present to the retiring national president a cheque, as a token of appreciation of his work, both as a national officer and active branch worker.

Following upon the formal proceedings of the meeting there was a session for open discussion.

Speaking on behalf of Tees-side branch, Norman Cox expressed the view that, at the earliest possible moment, steps should be implemented to seek an immediate increase of £2 per week in salaries for all managerial grades, and increased holiday entitlement. This was received with acclamation.

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'Goliath' is given big publicity

ANGLO Amalgamated has embarked on one of the biggest publicity schemes throughout the UK for "Goliath." All the evening and national newspapers throughout the country are carrying "Goliath" newspaper advertising.

In addition to this tremendous newspaper advertising, important spots have been booked on TV. This is coupled with extensive exploitation throughout the country. A decorated float of huge dimensions will visit districts throughout London and in the suburbs during playdates.

For the managers of all theatres showing "Goliath" there is an Anglo-Kine. Showmanship Contest for £360 which is being sponsored by Anglo Amalgamated in association with the KINE. The competition is open to ABC managers and for managers on other circuits and independent cinemas. The Anglo-ABC competition first prize is £100, second prize £50, third £25 and special prize of £10 for district managers. Independents, first prize £100, second £50 and third prize £25.

Exhibitors enthuse over Movietone colour

TELEGRAMS poured in to Jimmy Pattinson's office last Thursday congratulating 20th Century-Fox on the speed with which the British Movietone Newsreel of the Derby in colour reached cinema screens less than 24 hours after the race was run.

Indicative of exhibitors' appreciation are the following: "Derby colour film magnificent. Really beats TV."—Kinnaird, Dundee.

"Enthralled. More colour please."—Plaza, Stockport.

"Congratulations Movietone. Gasps of delight from audience as opening scene of Derby in colour hit screen."—Ritz, Preston.

"Amazing—in such short time too."—Plaza, Swansea.

"Patrons expressed pleasure at Derby in colour on our screen less than 24 hours after race."—Capitol, Dublin.

"Patrons—and myself—agree this could be rebirth of the newsreel."—Lido, Bolton.

AIC nominations for Films Council

THE AIC has nominated president Harry Mears, vice-president Hugh Orr and general secretary Aubrey Partner to serve on the Cinematograph Films Council. The names have been submitted to the Board of Trade.

MANNHEIM STANDARD IS CRITICISED

THE Mannheim Film Week, held this year for the ninth time, has grown now into a fully-fledged festival of documentary films—recognised by the IFFPA, attended by scores of buyers and journalists from abroad, and enjoying the support of the West German Government.

As a result of various mishaps the nine-strong International Jury was reduced to six. Then, the jury president, Paul Rotha, had a slight heart attack on the opening night, and was unable to vote when he resumed his functions. On the closing night he was well enough to appear on stage at the prize-award ceremony, and in the name of the jury he frankly criticised in his speech the general level of the competing pictures.

The jury had viewed some 140 films from 31 countries and found that "one third of them should not have been sent to the festival at all." As one reason for the drop in quality the suggestion was put forward that "Television has lowered the critical values of film-makers."

For the future a revision of the existing formula seems inevitable: more insistence on quality on the part of the selection committee and a drastic numerical reduction of entries.

One of the three chief prizes—ancient gold coins called "Mannheim Ducats"—was given to "The Savage Eye" (USA), and another to the French colour film "La Fin du Desert." The merit of the German prizewinner, "The Magic Tape," is debatable.

The Jury bestowed its praise on Poland for sending the best selection. It awarded seven Honour Diplomas—one went to Peter Sellers's "The Running, Jumping and Still Film," which had no advance publicity whatsoever, but on the two occasions when it was screened the audience received it with storms of spontaneous applause.

Among the 13 British entries in the Ford Foundation advertising film "Band Wagon" pleased the public very much and was praised in the local press. Others which aroused interest were the BBC's "Innocent Eye," Basil Wright's "Greek Sculptor Shell's "High Speed Flight," "George Bernard Shaw" (Triangle Productions) and "We are Lambeth Boys."

Herbert G. Luft, who came from Hollywood with a print of his new film "Girl on Death Row," made a point of incorporating Mannheim in his itinerary. Even more enthusiastic comment on the Festival's use came from Carl Lochnan who represents National Film Board of Canada in London. During his three-day visit he sold two Canadian films to Dutch Television and reached a distribution agreement for his product with a German firm.—**Francis Koval.**

Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
†Black Orpheus ... (Curzon)—Franco-Italian	... 106 min. (A)	Breno Mello ... Marpessa Dawn Lourdes de Oliveira	Eastman Color drama set in the working-class district of Rio de Janeiro at the time of the annual Carnival. It re-tells the immortal story of Orpheus and Euridyce in modern setting. Moving tale full of colour, action and unusual backgrounds	Excellent offering for specialised audiences (C)
Le Testament d'Orphee (Gala)—French	83 min. (A)	Jean Cocteau ... Claudine Oger Yul Brynner Edouard Dermit	A poetic phantasy in which the poet Cocteau lives out a series of dream experiences in his search for his proper and rightful epoch, but fails to find it in the past or the future. Direction, acting and photography harmonise in producing an enthralling, but baffling essay into the realms of imagination	Strictly for imaginative highbrows (C)
Les Grandes Familles ... (Cross-Channel)—French	93 min. (A)	Jean Gabin ... Jean Desailly Francoise Christophe	Big-business melodrama, with deep domestic overtones, containing full-length portrait of ruthless tycoon. Theme fascinating, acting impressive, direction shrewd, sex angle subtle, atmosphere impeccable and English sub-titles lucid	Good specialised hall fare (C)
Normandie-Niemen ... (Films de France)—Franco-Russian	116 min. (U)	Marc Cassot ... Jean-Claude Michel Vitali Doronine	Unusual and gripping story of the wartime service of the Free French Normandie Squadron which fought alongside the Russian Air Force on the Eastern Front. Characterisation excellent, thrills, drama and humour galore. Masterly direction and polished acting	Excellent specialised audience offering (C)
12 Hours to Kill ... ... (20th Century-Fox)—U.S	83 min. (U)	Nico Minardos ... Barbara Eden Grant Richards	CinemaScope crime melodrama concerning young Greek sandwiched between American gangsters and corrupt cop. Characterisation sharp, romantic asides popular, penultimate action suspenseful and staging adequate	Good "second" (C)
†Unforgiven, The ... (United Artists)—U.S	121 min. (A)	Burt Lancaster ... Audrey Hepburn Audie Murphy	Large-scale Panavision-and-Technicolor period outdoor melodrama, dealing with stark complications arising from widow's attempts to conceal adopted daughter's Indian blood. Plot intriguing and exciting, cast all star, direction imaginative, feminine angle strong, highlights spectacular, dialogue frank, backgrounds superb and camera work outstanding	Excellent adult western (C)

Chapter Play

The Valley of Vanishing Men (Columbia)—U.S	15 Instalments averaging 18 min. each (U)	Bill Elliott ... ... Slim Summerville Carmen Morales	Thrill-packed mystery serial set in New Mexico. Plenty of action in the tale of a missing prospector and his son's adventures while searching for and finally rescuing him. Comedy often well to the fore as are roughstuff and romance	Reliable industrial hall and children's matinee booking (C)

(C) SUITABLE FOR CHILDREN. (CC) EXCELLENT FOR CHILDREN. (NC) NOT FOR CHILDREN.
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The Unforgiven

United Artists. American (A). Panavision. Photographed in Technicolor. Directed by John Huston. Featuring Burt Lancaster, Audrey Hepburn and Audie Murphy. 10,912 feet. Release July 25, 1960

LARGE-SCALE Panavision and Technicolor outdoor melodrama, based on Alan Le May's novel. It deals with the stark complications which arise out of a widow's unsuccessful attempts to conceal from her Indian-hating family and neighbours the fact that her adopted daughter is actually a Redskin. The problems posed and solved pave the way for much full-blooded incident, linked by a powerful emotional thread. Its characters are vividly drawn by an all-star cast and through them the best and worst in human nature are shrewdly balanced until a showmanlike compromise climax is reached. The tempo occasionally fluctuates, but top director John Huston and ace cameraman Franz Planer have an affinity which gives every "frame" the mellowness of an "old master." Excellent adult western.

Story.—Mattilda Zachary, widow of a settler killed by Kiowa Indians, has three sons, Ben, Cash and Andy, and an adopted daughter, Rachel. Rachel is confronted by Abe Kelsey, a menacing stranger, but Mattilda promptly drives off the interloper. Shortly afterwards, Ben returns from a cattle round-up and blesses the courting of Rachel by Charlie, son of Zeb Rawlins, a forthright neighbour. Ben learns about Kelsey and, accompanied by Cash, pursues him. Kelsey escapes, but not before poisoning other settlers' minds by saying that Rachel is a Kiowa and behind threatened Redskin trouble. Later, Kiowas tomahawk Charlie and Zeb blames Rachel for his son's death. Mattilda then admits that Kelsey's mouthings are true, and brings about Kelsey's violent end. Cash,

always the hot-head, leaves home in disgust, and the Kiowas attack the Zachary homestead. Mattilda dies, but Cash comes back and turns the tide of battle in the Zacharys' favour. Ben and Rachel then declare their love for each other.

Production.—The picture subtly introduces the eccentric Abe Kelsey and his fugitive appearances add mystery to the basic conflict between the whites and Redskins without stripping it of standard box-office equipment. Audrey Hepburn, fresh from her triumph in "The Nun's Story," repeatedly touches the heart as the uninhibited Rachel, Burt Lancaster makes a manly and understanding Ben, Audie Murphy excels as the testy Cash, Lillian Gish pulls out all the stops as Mattilda, and Charles Bickford, another old-timer, impresses as Zeb Rawlins. Its hand-picked supporting players are no less effective. Carousing and love-making by the Zacharys and Rawlinses enliven the first half, and cattle drives and bronco-busting heighten excitement, while the penultimate Indian assault on the Zachary home, for the purpose of "reclaiming" Rachel against her will, is superb spectacle.

Points of Appeal.—Holding and thoughtful story, fine acting by big cast, clever direction, obvious feminine angle, brilliant photography, crisp dialogue, title, Panavision and Technicolor.

12 Hours to Kill

Twentieth Century-Fox. American (U). CinemaScope. Directed by Edward L. Cahn. Featuring Nico Minardos, Barbara Eden and Grant Richards. 7,442 *feet. Release, June* 13, 1960

ROMANTIC crime melodrama, presented in CinemaScope. It concerns a Greek engineer who witnesses a gangland killing and is immediately put on the spot by professional gunmen and a corrupt cop, but, thanks to a pretty girl and an honest flatfoot, survives. The story starts slowly, but both cast and director slip into top gear when the halfway mark is reached and it ends on a hectic, if slightly theatrical, note. A curved screen heightens its stature and consolidates mass appeal. Good "second."

Story.—Martin Fallinos, a handsome Greek, sees an underworld boss shot in New York. To protect Martin, the only witness, Willie Long and Jim Carnevan, a police captain and lieutenant, respectively, dispatch him to Denton, a small town. During the train journey, Martin and Lucy Hall, an attractive dress designer, become acquainted. At the station, Martin spots Johnny Carver and Mark Venard, the killers, and eludes them. Later, Martin seeks refuge in Lucy's home and Carnevan, who seems to be working with the crooks, pursues him. Carnevan is followed by Long, and Carver and Venard overtake Martin. In the final showdown, Venard gets rubbed out and Captain Johns, a local police chief, tricks Carver into revealing that Long is actually a member of the crime syndicate. Martin and Lucy, needless to say, find happiness.

Production.—The picture has a promising introduction and then coasts for a while, but artfully employs romantic asides to fill in time until it switches to high octane spirit and accelerates. Nico Minardos has an agreeable personality and shrewdly exploits it as the intimidated Martin. Barbara Eden is most engaging as Lucy, Grant Richards and Russ Conway contrast effectively as Carnevan and Long, and Art Baker registers as the sagacious Johns. Its backgrounds are suitably varied, and the camera gets the best out of its chase finale. In all, an exciting, glancing blow at America's "blue lamp."

Points of Appeal.—Punchy yarn, competent cast, arresting title, rugged highlights and U certificate.

Normandie-Niemen

Films de France. Franco-Russian (U). Directed by Jean Dreville. English sub-titles. Featuring Marc Cassot, Jean-Claude Michel and Vitali Doronine. 10,500 *feet*

WARTIME flying drama dealing with the experiences of the Free French fighter pilots who escaped from the control of the Vichy puppet government to serve on the Russian Front with the 18th Soviet Guard Regiment as bomber escorts. The story of the Normandie Squadron's growing pains, its development into a first-class fighting unit and its mounting role of triumphs and tribulations provides an authentic background to the human study of the men who added an unusual chapter to the war's history. The note of authenticity is never lacking in a gripping story of human heroism, humour and homesickness. Excellent specialised audience offering.

Production.—The actions and reactions of men on active service is completely authentic, with the result that Frenchmen and Russians alike are flesh-and-blood characters. Many of the combat scenes are genuinely thrilling and under the skilled direction of Jean Dreville mock heroics and bathos are always absent. The photography and sub-titles are alike good and a large male cast headed by Marc Cassot as the martinet Major Marcellin, Jean-Claude Michel as his happy-go-lucky and able successor and Vitali Doronine as the sympathetic and humane Russian general are all excellent.

Points of Appeal.—Unusual settings, realistic war scenes, human interest, polished direction and acting, U certificate.—B. W.

Les Grandes Familles

Cross-Channel. French (A). Directed by Denys de la Patelliere. Featuring Jean Gabin, Jean Desailly and Francoise Christophe. 8,370 *feet. Release not fixed*

BIG BUSINESS melodrama, with deep domestic overtones. A French production given English sub-titles, it's about a ruthless tycoon who determines to force his only son into the inflexible paternal mould, but tragically miscalculates. The leading part admirably suits the personality and talents of Jean Gabin, France's leading actor, but, although he dominates the proceedings, he never hugs the limelight. The well-balanced portrait, presented against realistic backgrounds, should intrigue the discerning. Good specialised hall fare.

Production.—The picture focuses on financial jiggery-pokery, but paternal love and sex effectively colour its accountancy. Jean Gabin contributes a masterly performance as Schoudler, Jean Desailly wins some sympathy as the weak Francois, and Pierre Brasseur registers as the vindictive, licentious Lucien. Francoise Christophe and Annie Ducaux adequately fill feminine roles. There is plenty of talk, but the fluent characterisation and direction, to say nothing of lucid English sub-titles, clarifies most points. And the staging's impeccable.

Points of Appeal.—Fascinating tale, outstanding portrayal by Jean Gabin, skilful treatment, and flawless atmosphere.

Black Orpheus

Curzon. Franco-Italian (A). Photographed in Eastman Color. Directed by Marcel Camus. Brazilian dialogue. English sub-titles. Breno Mello, Marpessa Dawn and Lourdes de Oliveira. 9,540 *feet*

OUT-OF-THE-RUT drama re-telling the classical story of Orpheus and Eurydice in modern terms. The locale is Rio de Janeiro during the annual carnival, the protagonists are working-class native Brazilians and the plot follows closely the mythological tale of the immortal lute player and his beautiful bride. The riotous colour and ceaseless activity that make up carnival in Rio are sustained in a drama veiled in allegory and illustrated by symbols. Excellent offering for discerning specialised audiences.

Production.—The picture, which won the Golden Palm at last year's Cannes Festival, is a triumph for its director, Marcel Camus, whose handling of the modern version of the immortal tragedy is masterly. The riotous colour and pulsating action never slacken, the photography is imaginative and the vast crowd scenes admirably handled. Breno Mello makes of Orpheus a character of notable dignity, Marpessa D Eurydice is moving in her mental anguis Lourdes de Oliveira is admirable as the j Mira.

Points of Appeal.—Unusual story, col settings, skilled direction, Eastman Color certificate.—B. W.

Le Testament d'Orphee

Gala. French (A). Directed by Jean Co English version by Charles Frank. Fea Jean Cocteau, Claudine Oger, Yul Brynn Edouard Dermit. 7,470 *feet*

POETIC PHANTASY in which Coc imaginative interpretation of poetry exp itself through the medium of dreams that no dividing line between past, present or f life or death, realism or symbolism. Bereft conventional formulae, the picture is notabl its visual imagery, which includes some re able montages and trick photography. S for imaginative highbrows.

Production.—Jean Cocteau, as befits o the greatest of the *avant garde* of mo poets, brings to his own production a sen tangible unreality that both mystifies b obscurity and holds the imagination by the nical excellence of the production. A star which comprises his personal friends admirers lends strong support. The pho graphy is notably good and the English s titles and narrative and dialogue are impeccab

Points of Appeal.—Originality of theme a treatment. Star value.—B. W.

Chapter Play

The Valley of Vanishing Men

Columbia. American (U). Fifteen episodes averaging 18 *minutes each. Directed by Spencer G. Bennet. Featuring Bill Elliott, Slim Summerville and Carmen Morales*

THRILL-PACKED mystery serial dealing with the search for a prospector who vanished in New Mexico. His son Bill is accompanied by an old soldier, Missouri, on the enterprise which lands them in a prolonged struggle against a villainous outlaw named Kincaid, who is plotting to help Maximilian to oust Benito Juarez, the rightful President of Mexico. After a series of adventures in which gun battles play a major part, Bill and Missouri, helped by Consuelo, a secret agent of the President, rescue the missing prospector, deal effectively with Kincaid, who has been holding him prisoner, and depart accompanied by Consuelo, now Bill's bride-to-be. Reliable industrial hall and children's matinee booking.

Production.—Non-stop action makes this fast-moving chapter play in which the suspe angles at the end of every instalment are s fully contrived. Bill Elliott is a notably athle he-man hero, Carmen Morales an attrac heroine and more than the customary amou of light relief is in the experienced hands Slim Summerville. Direction is sure and ph graphy and settings above average.

Points of Appeal.—Action-packed, fast-mo drama. Plenty of comedy. Sound acting direction. U certificate.—B. W.

Short

MGM

AUSTRALIAN DIARY NO. 110. *Austra (U).* 1,507 *feet.*—Once again the Diary pro an interesting mixed bag whch deals first the development of a new port for shipp Port of Portland situated between Melbourne and Adelaide. An infant prodigy, Rosalie Camp is seen at the piano during a Sydney Symphony Orchestra concert; rope-making from sisal grass is dealt with and, finally, the way in which the "Big Brother Movement" looks after British youngsters who emigrate to Australia is dealt with. Good.—B. W.

CEA General Council meeting—June 1

WELCOME TO FOLKESTONE BY THE MAYOR

The Mayor of Folkestone, Alderman F. W. Archer, welcomed delegates to the Conference and said that as he had already met a number of them at a function his task on this occasion was an easy and pleasant one. If the deliberations of the Conference were as successful as the social affairs he had no hesitation in saying that they would meet with unqualified success. He, in turn, was looking forward to extending hospitality in the evening and the Corporation was fortunate in having facilities to receive a Conference of this size. It might interest delegates to know that he had been Chairman of the Entertainments Committee for some years and therefore appreciated the difficulties facing promoters of entertainment at the present time. Many tastes had to be catered for, but if it was the case that some of the difficulties had been caused by television, he did not think there was much to fear because people were already becoming tired of the fare offered by television. Provided the cinema continued to offer the entertainment which it did today there should be no difficulty in increasing business and exhibitors should go on from strength to strength. In extending a very sincere welcome on behalf of the Corporation, the Mayor expressed the hope that delegates would find time to visit some of the places of interest for which Folkestone was noted.

The **President** on behalf of the CEA returned thanks to the Mayor for addressing the General Council. All had enjoyed their stay in his beautiful town and the lovely sunshine was doing a great deal to make the Conference an enjoyable and successful one. It was 22 years since the CEA had last visited Folkestone and he hoped that the next visit would be much sooner than that. They were much looking forward to the hospitality which was being extended to them later in the day and would like to thank the Mayor and his Officers, particularly Mr. King, the Public Relations Officer, for all their help and co-operation in helping to make the Conference successful.

LETTERS OF REGRET

Letters and messages of regret for inability to attend were received from Sir Alexander King, C. Bernstein, V. Chapman, P. J. Milsom, H. Woolf, P. M. Myott, H. Ponking, and J. McLaughlin.

OBITUARY

The **President** said that it was his sad duty to report the passing of four members since the last meeting:

Cllr. H. Simpson, President of the Association 1943-44, delegate to the General Council 1932 to 1957, and deputy delegate 1958 and 1959; chairman of the West Lancs. branch for many years until 1957, also Trustee of the West Lancs. branch.

Llewellyn Edwards, J.P., North Western branch delegate 1943, 1945-51, 1953-1960. Trustee of North Western branch.

Harry Quinton, Secretary of the Kent branch 1934-1958 and delegate to the General Council 1947-1951.

T. E. Robinson, Secretary of Manchester and District branch from 1940 to date and branch delegate to the General Council from 1943 to date.

Delegates stood in silence in tribute to their memory.

PRESENTATION TO CTBF

W. Berriman, on behalf of the South Wales and District branch, presented a cheque for £1,000 to Ralph Bromhead representing part of the branch collection for the CTBF for which Mr. Bromhead returned thanks. Mr. Berriman informed delegates that the South Wales branch had some excellent trailers which they would be delighted to pass on to other branches helping in the good work.

PRESENTATION TO THE PAST PRESIDENT

The **President** said that it was his happy duty to make a presentation on behalf of the delegates to the immediate past President, Douglas Richards. Mr. Richards had had a very difficult year and had worked very hard and the President knew that all would wish him to express their gratitude and appreciation in no small terms. Mr. Richards had been particularly concerned in the formation of FIDO in which he was still taking a close and active interest. One of his outstanding traits had been that of negotiator and he had been responsible for negotiating the settlement with the PRS as well as the arrangements with the KRS in connection with the £20 tax rebate to help the small exhibitors. So far as the President was aware this was the first case in which a son had followed a father in the Presidential chair. Many of them would remember Randolph Richards when he was President in 1932 and Douglas must have felt very proud to have followed in his father's steps. He did not know whether they would be able to look forward to a Richards III—perhaps that title was a little ominous. On behalf of the General Council he had great pleasure in handing over a cheque.

J. D. Richards thanked the President and delegates for their welcome token of appreciation. They had not finally made up their minds as to how to spend the money but were minded to buy a piece of furniture which would be a constant reminder of a stimulating and rewarding year of his life. He was also most appreciative of the many letters which had accompanied the remittances.

LETTER FROM TOA

The following letter from the President of Theatre Owners of America was read:

May 6, 1960.

We send you our warm greetings and best wishes for your Annual Conference. I wish that my duties permitted me to take the time to extend these wishes to you personally.

We send you, too, our congratulations on the success of your task of having admissions tax removed. Only good, effective, and co-operative effort and energy could have brought about the desired result.

Many acute problems, international in nature, face the motion picture industry. Of greatest importance is the scarcity of motion pictures. Not only must more pictures be produced and released by the present sources, but these sources must be supplemented by production and by the financing of independent production by exhibitors of the world. I am in hopes that there will be occasion soon for us to meet to discuss these projects.

Albert M. Pickus.

The General Secretary was instructed to send a letter of appreciation on behalf of the General Council.

THOSE PRESENT

Eighteen branches were represented by 52 delegates.

A. Davis (president) in the chair, S. K. Lewis (vice-president), Lord Westwood (treasurer), J. D. Richards (past president), Ellis F. Pinkney (general secretary).

Birmingham and Midlands, Miles Jervis, A. G. May, A. Dowding; **Bristol and West of England,** E. C. Rogers, Ald. F. G. W. Chamberlain; **Devon and Cornwall,** nil; **Eastern Counties,** nil; **Hants and East Dorset,** Ald. G. Bravery; **Hull and District,** J. F. Tidswell; **Leicestershire,** G. H. Scarborough; **London and Home Counties,** C. H. V. Brown, J. W. Davies, T. H. Fligelstone, A. Spencer-May; **Manchester and District,** J. Mather, D. L. Jones; **Northern,** E. J. Hinge, W. Carr, W. Wilson, G. T. Kitching; **Northern Ireland,** nil; **North Lincolnshire,** nil; **North Staffordshire,** Ald. G. Barber; **North Western,** G. H. Lee, S. Dallow; **Notts and Derby,** H. Elton, C. Shapeero; **Portsmouth and I.O.W.,** E. A. Phillips; **Scottish,** G. Singleton, J. K. S. Poole, H. J. Green, A. Frutin; **Sheffield,** Ald. H. S. Gent; **Southern Midlands,** G. A. Watts, J. B. Chetham; **South Wales and Mon.,** W. Berriman, D. Owen; **Sussex,** J. D. Richards; **West Lancashire,** F. Fennell; **Yorkshire,** J. X. Prendergast, C. H. Whincup, A. S. Hyde; **Circuit Delegates,** C. F. Booth, W. Cartlidge, F. C. Cockerill, L. V. Crews, R. H. Dewes, W. Eckart, E. B. Gold, T. F. Massicks, V. P. Powell, H. S. Roelich, F. D. Russell-Roberts, I. Smith, J. D. Tutin, K. Winckles.

In attendance: L. Knopp, C. S. Algar.

EXECUTIVE COMMITTEE

The report of the Executive Committee of April 12, as circulated, was noted.

FINANCE AND MANAGEMENT COMMITTEE

The report of the Finance and Management Committee of May 18 was presented:

A.—By way of amplification of paragraph A (3) of the report of the Executive Committee of April 12, your committee is circulating the attached report dealing with the finances of the Association. As will be appreciated, it will be necessary for a decision to be reached on this report at the meeting of the General Council at Folkestone and having given the matter further consideration at its meeting, your committee now makes a firm recommendation to the General Council in favour of the 1960 deficit being made good by a levy on branch funds rather than a levy on individual members. Assuming that the committee's recommendation is adopted by the General Council the moneys will be payable by branches out of capital reserves though, on the other hand, to facilitate accounting, it is proposed to deduct the amount of branch payments from current branch revenue. It would, however, be open to branches to make other arrangements for payment if such are preferred.

Report of the Finance and Management Committee to the General Council on CEA Finances

a.—As delegates will know both the Finance and Management Committee and the Executive Committee have been giving urgent consideration to Association finances and this subject was dealt with in a paragraph contained in the report of the April meeting of the Executive Committee. The object of this report is to set out the position in greater detail so that the General Council can reach decisions at its meeting at Folkestone.

b.—CEA subscriptions were last altered in 1957 when a new scale was introduced involving an increase in the number of subscription grades. On that occasion the amount of most subscriptions was slightly increased but in some cases there was a decrease. The aim of the new scale

at that time was to provide funds as then required as well as to spread the range of grades more gradually. Cinemas were then graded on the new scale but contrary to the rules such gradings have since remained undisturbed notwithstanding changes in money-holding capacities due to tax reductions.

c.—Since the new subscription scale was put into effect in 1957, CEA membership has been reduced by over 800 cinemas due to closures and an analysis of head office records shows that the consequent loss in Association subscription revenue is now running at the rate of £10,147 per annum.

d.—The above loss of revenue has been progressive since 1957 though it has been particularly heavy in 1959 and 1960. Up to the present it has been possible to deal with this loss through the effecting of maximum economies and also as a result of the assistance given by the branches in waiving claims on the Equalisation Fund in respect of 1958 deficits. Outside assistance in the form of advertising revenue also has to be taken into account.

e.—The position was that having examined all the figures your committee concluded that in 1960 the Association could look forward to a deficit of something rather in excess of £7,000, which might be even larger if closures continued at the current rate. Your committee was consequently faced with two problems:—

(a) The making good of the deficit for 1960, and

(b) The long term position of subscriptions for 1961 onwards.

f.—As a preliminary step the Executive Committee decided that Entertainments Tax having now been finally abolished, there could no longer be any logical ground for maintaining the freeze which had been permitted from 1958 onwards in CEA classifications. Accordingly, the committee gave instructions for this position to be brought up to date in accordance with the rules and for the case of each cinema to be reviewed in the light of its current conditions. Work on this review has already commenced and whilst it is expected that it will result in some increase in the Association's revenue, it is clear that such increase will not be sufficient either to deal with the position of the current year, let alone the years that follow.

g.—Your committee has estimated that after allowing for the result of reclassification, so far as it is effective within 1960, there will still be a very substantial deficit in Association revenue in that year. Assuming that new subscription rates are arranged to come into effect from January 1961, the problem of dealing with the 1960 deficit then becomes a separate item calling for solution on a special basis. For this reason your committee is putting forward to the General Council the alternatives of dealing with this item by a special levy, either on members or on branch funds, the rate suggested in the case of the levy on members being 25s. for cinemas in membership grades 1-5 and 50s. for cinemas in grades 6-10, and in the case of a levy on branches at the rate of £2 per member.

h.—The steps which your committee is therefore recommending to the General Council for acceptance at Folkestone are as follows:

(a) A levy at the respective rates of 25s. and 50s. or £2, as mentioned above, be collected forthwith for the purpose of meeting the deficit in Association revenue for the current year, i.e. 1960. Your committee asks the General Council to decide whether such levy should be collected from individual members or from branch funds (see paragraph A of Report of Finance and Management Committee of May 18).

(b) That an extraordinary general meeting of the Association be called for September with a view to altering the rules of the Association so as to enable the rates of subscription payable by cinemas in each grade in future to be fixed by resolution of the General Council.

(c) That during the autumn of 1960 your committee examines the effects of the reclassifications mentioned in paragraph F above with a view to determining what will be necessary in regard to the amendment of subscription rates for 1961 and onwards. The intention would be that following such review your committee would make a recommendation to the General Council as to what the rates of subscription would then need to be, such recommendation to be submitted to and put into effect by the General Council before the end of the year.

The **Treasurer** said that the committee's report had been in delegate's hands for a fortnight but he would like to add one or two observations. It had become obvious to the committee some time ago that with the closing of so many cinemas a review of the Association's financial position would have to take place at an early date if the Association was to continue in an efficient manner and avoid a large deficit in the current year. A budget had been prepared and submitted to the committee and after several meetings the committee had submitted its report to the council. Lord Westwood went on to say that as a result of closures the loss to the Association in subscriptions would be running at the rate of over £10,000 per annum. There were therefore two problems to be faced, i.e., a deficit for 1960 and the long term position from 1961 onwards. In regard to the first point, the Finance and Management Committee was recommending a levy of £2 per member from branch funds to meet the 1960 deficit and in regard to the long term policy that an extraordinary general meeting should be held in September to alter the rules to enable the rates of subscription to be fixed by the General Council. He added that there had been differing views as to the form the levy should take but it had eventually been decided that the fairest method would be that on branch funds. During the latter half of the year the committee would examine the results of regrading to ascertain what would be necessary in regard to subscriptions for 1961. After examination the committee would submit to the General Council its recommendation of what the rates of subscription should be and these would become effective as and from the end of the year.

Before sitting down Lord Westwood said he would like to express his own personal thanks and those of every member of the Association to their friends who were giving valuable help and support by advertising in the Film Report, News Letter and Registered Films List, and he hoped that all members would show their appreciation by supporting those who advertised in these publications.

Para. A. together with the supplementary report on CEA Finances, was received and adopted.

B.—Your committee has considered a letter from H. Elton following up his comments at the last meeting of the General Council concerning the subject of Association policy against incentives. Your committee appreciates the point made by Mr. Elton to the effect that he feels it is a mistake to let it be known that exhibitors are opposed in an unqualified fashion to any form of incentive, though on the other hand, your committee has well in mind what was the original intention underlying Association policy expressed hitherto. It is naturally not the intention of the Association that its policy should in any way restrict what might amount to good showmanship and it therefore seems very largely a matter of definition rather than principle which is in question. In the circumstances, the committee is asking the officers to endeavour to frame a policy statement reflecting what it believes to be the real intention in the matter and the point will receive further consideration at a later meeting.

H. Elton said that this paragraph, in conjunction with the following paragraph C satisfied him on the points which he had raised. (Received and adopted).

C.—Your committee has had a very lengthy discussion arising out of a letter from the South Wales branch in which the view was expressed that the time was now ripe for consideration to be given by the Council for a national campaign to bring the cinema industry to the forefront in the minds of the public. In the course of the discussion points were raised by members of the committee which went somewhat beyond the matter raised by the South Wales branch though, nevertheless, relevant to the main issue, i.e., the need to increase cinema attendances. It was eventually agreed that the subject could be best explored by a sub-committee with wide terms of reference, i.e., to consider ways and means of increasing cinema attendances. The sub-committee which was then appointed consisted of the following: The officers, Wyndham Lewis, J. X. Prendergast, C. H. V. Brown, J. McLaughlin, two major circuits, representatives of Granada to be invited. The sub-committee to have powers to co-opt.

Mr. Spencer-May asked whether it would be possible for the remarks made at the Open Forum the previous day to be noted by the committee without covering the same ground again in the Council. He was referring particularly to the setting up of an All-Industry Publicity Campaign.

It was stated that the officers had noted the views that had been expressed and these would be considered by the sub-committee.

W. Berriman said there seemed to be a general desire for the matter to be considered by a sub-committee and he hoped that the branches also would take particular interest in this as well. He proposed, and it was agreed, that H. Elton be co-opted to the sub-committee. (Received and adopted.)

D.—In regard to the byelaw of the Reading County Borough dealing with hooliganism, your committee is pleased to report the receipt of a letter from the secretary of the AMC to the effect that with the consent of the Town Clerk of Reading he has circulated such byelaw to members of the AMC for their information. It is understood that this has resulted in a number of local authorities making inquiries of exhibitors as to the need for the byelaw in their own locality and in cases where this occurs your committee recommends exhibitors to give frank replies to the local authority and, at the same time, urge such authority to adopt the byelaw. (Received and adopted.)

E.—Your committee has received and noted the attached report of the Deputation to the Board of Trade re Levy. Your committee has also persued copies of comments and observations submitted by the three producer Associations to the Board of Trade in relation to the CEA Levy Report. Not unexpectedly, these contain considerable adverse criticism of the content of the CEA document and to a large extent run along similar lines in their own interpretation of the situation. All of the Associations, for example, argue that because of reduction in rates of film hire in recent years the levy has been financed at the producers' expense out of film hire economies. This appears to overlook that even if the levy had never exisited the same reductions in film hire would, in the prevailing economic circumstances have undoubtedly accrued in any event, and to link the two items seems to be a form of special pleading. Again, whilst the Associations, as might be anticipated, reiterate their call for a £5 million levy—and this they are fully entitled to substantiate to the Board of Trade—there is no suggestion that the economic ability of exhibitors to find the money is of any importance or relevance. Some comments submitted rely on either an excessive over-simplification of exhibitor problems or a woeful ignorance of exhibition. For example, the ASFP asserts that on account of tax abolition the CEA preposal for raising the £150 exemption limit is no longer valid and all exemptions should now cease. Perhaps the author was not aware that pracically all those smaller exhibitors whose takings were around the £150 figure gained little, if anything, out of the Budget. The CEA proposal for exclusion of takings at children's matinees in connection with the exemption limit is also dismissed by the same Association with the bare comment :" As we are opposed to the principle of exemption we are naturally also opposed to this proposal."

Notwithstanding the above, however, your committee is confident that the CEA Report which it considers was very appropriately timed has been fully understood by the Board of Trade officials by whom it is satisfied the report will be given fair and reasonable consideration. (Received and adopted.)

Report of Meeting at Board of Trade re Levy May 3, 1960

a.—This meeting was in continuation of the earlier meeting on March 30, when the CEA

continued on page 35

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CEA CONFERENCE OPEN FORUM

Far too many X films of the wrong type: John Davis

"IN MY OPINION there are far too many X certificate films of the wrong type today," John Davis, managing director of The Rank Organisation, said at the CEA Conference open forum last week, when delegates discussed censorship and product available.

"Some of you," Mr. Davis added, "have made money out of them. But will you go on making money? There is doubt on that issue."

Referring to "Suddenly Last Summer," he candidly commented that he went to see the film "reluctantly, having heard of the subject matter and type of film it was reputed to be."

And although he would not like to see The Rank Organisation make a film on that particular subject, the producers, director and artists deserved congratulating on the way they had handled it. That, said Mr. Davis, justified the X certificate.

He commented that the problem to be faced was the degree of any one type of product coming forward and, he felt, "there are too many X films of the wrong type."

He referred to the big industrial and suburban areas which were still playing to family audiences.

Market research was continually carried out by The Rank Organisation and although the views obtained were not absolutely conclusive they did give a clear indication that there was "a silent revolt."

Evidence

Mr. Davis went on: "By that I mean: how many people are stopping away from the cinema because they don't like seeing too much of a certain type of product?

"We have evidence to support that point of view," he said, mentioning that The Rank Organisation played more mass-audience films than most, and for some time its attendances had shown an improvement in trade against the national figure.

Mr. Davis continued: "The time has come when exhibitors as well as producers should be thinking about this problem and seeing to what degree it is wrong."

Closing his remarks, he put this question to delegates: "In the mass entertainment areas are we right in playing so many X films?"

After full discussion delegates supported a suggestion by Kenneth Winckles that the question be referred to general council the following day.

Jim Poole stated that one of the major reasons for the number of X films being shown was that they bridged the production shortage.

"I run both the good X films and the bad ones," he added. "I have to play some of the latter at times. . . . I try to put them over in a way which will not prove offensive.

"If the producers will give us something to replace this type of product we'll be glad to show it." Without X films what were exhibitors going to show? he asked. What were independents going to play?

Supporting Mr. Davis's views, another delegate emphasised the importance of family audiences and having the right type of film to attract them. "The purpose of this discussion is not to say we will ban the X, but to say we don't want so many X pictures," he said.

Theo Fliglestone thought the time had come for the industry to be realistic. He compared the position with television.

"I have not heard or seen the viewing of TV slump because of the X product shown continuously on television," he commented. "I have seen no lack of interest on the part of viewers or TV advertisers.

"I agree with everything that has been said where some of the X films are concerned—but we have grown up. I don't want to wait to see the industry put in chains so far as its entertainment is concerned." Literature, art and other forms of entertainment were completely free and, he added, "I think our audiences want to see grown-up films. . . ." The X certificate enabled far different and varied types of films to be shown, than if the certificate did not exist.

John Davis stated here that although no positive conclusions could be drawn, over the past year there had been a swing from ITV to BBC of more than seven points.

Theo Fliglestone: "I do believe the BBC is also growing up."

After emphasising that the discussion was in no way a criticism of the British Board of Film Censors, Bill Berriman put forward the suggestion that censorship should be extended to cover television more than it did at present.

Another exhibitor reminded the meeting that "we are still purveyors of wholesome entertainment." The cinema still had a hard core of regular patrons, he said, "but when we put on a double X programme we drove them away and brought in a different, though perhaps profitable, audience.

Proposing that the matter be referred to general council and, if it was considered appropriate, to the Five Associations, Kenneth Winckles said the debate "indicated a general awareness of the problems," although there were differing points of view.

The CEA case for the raising of the statutory levy exemption figure sparked off yet another lengthy discussion which began when Charles Brown asked if the association had provided facts and figures on the case to the BFPA.

General secretary Ellis Pinkney said the submission had been made to the Board of Trade and, out of courtesy, the BFPA had been supplied with a copy.

But he stressed: "It is not our job to satisfy the BFPA but the Board of Trade."

Clarifying remarks made by Arthur Watkins at the morning session John Davis said the producers were unable to support or resist the case without information.

Chairman Major Davis said they could hardly expect the producers to support the exhibitors' case. They wanted more money and, naturally enough, were out to help themselves.

"We have asked for the exemption figure to be raised to £250 and the Board of Trade will make up its own mind. I think we have put up a good case and everything that could be done has been done."

For the FBFM, Andrew Filson said he had just returned from a meeting with the Board of Trade and could assure the forum that the Federation would not advise its members to resist the raising of the exemption figure.

Criticisms of the levy system and of certain aspects of FIDO came from George Singleton.

Is it fair?

Many producers, he said, were regarding FIDO as an additional source of revenue and had exhibitors been aware of this from the outset then some of them might have approached its inception with a very different attitude.

Was it fair, he asked, that cinemas losing money should pay a levy to producers, many of whom did not need it?

It was as reasonable as suggesting that successful producers should pay a levy to unsuccessful exhibitors. Some cinemas, he continued, could make a profit on £250 a week. But there were others earning twice as much which would lose money.

The whole problem was one which the trade should take up.

He declared: "We might want to know more about the facts of films. Producers might have to provide *us* with *their* facts and figures. It should not be beyond our capability or wit to work out a more acceptable and workable scheme."

Arthur Spencer-May spoke of the need for a full-scale publicity campaign to bring back the missing patrons to the cinema. "A first-class affair," he said, "which would cost each exhibitor something in the region of £1 a week for each 500 seats."

He added that he believed the articles of incorporation for FIDO provided that its revenue could be used for this purpose.

Mr. Pinkney replied that this was quite true, but they could expect considerable opposition to such a suggestion. FIDO was going to need all the money it could get if it was to continue such transactions as the recent British Lion deal.

Mr. Spencer-May also warned that film hire might be increased.

Major Davis replied that the renters had said they would not step up the film hire rate as a result of the tax abolition. If an exhibitor was asked to pay increased film hire and it was considered unreasonable an appeal could be made to the joint committee.

"And," he declared, "there is no evidence that film hire is going to go up yet."

Bert Elton deplored the lack of liaison between producers and the five associations on the matter of production schedules. He instanced the recent making of two films on Oscar Wilde. He thought it would have been a comparatively simple matter to have arranged advance information on films likely to be made.

Major Davis said the case of the two Oscar Wilde films was an isolated and exceptional example, but he agreed there was a marked vagueness about production schedules.

S. K. Lewis and Bert Elton urged delegates to continue pressing their local authorities to reduce Sunday Opening levy. If a sufficient number of local authorities reduced the sum to a nominal figure it might then prompt the government to abolish the tax altogether, Mr. Lewis told the forum.

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RENTERS' NEWS

'Gigi' will return to the West End in October

MGM's Arthur Freed musical "Gigi" is to eturn to London's West End in October. Its resent engagement at the Ritz Theatre, Leicester quare, ends on June 15, because a season of British quota pictures has to be screened at the heatre.

"Gigi" will leave the Ritz at the end of 71 continuous weeks in the West End. It opened with a gala premiere at the Columbia Theatre in Shaftesbury Avenue in February last year—it was the theatre's first attraction—and it moved to the Ritz in the October.

Honoured

Early in its 34-week season at the Columbia Theatre, "Gigi"—which stars Leslie Caron, Maurice Chevalier and Louis Jourdan—was honoured with nine Academy Awards, including the highly-prized "Best Film of the Year," and Maurice Chevalier was given a personal "Oscar" for his services to the world of entertainment.

The Ritz Theatre's British Quota season will open with the premiere engagement of MGM's new British picture "Village of the Damned," which stars George Sanders and Barbara Shelley. It will start on Thursday, June 16.

Peaceful

"Village of the Damned," based on the best-selling novel "The Midwich Cuckoos," by John Wyndham, is a spine-chiling thriller set in a small and peaceful village in Southern England.

The supporting cast includes Michael Gwynn, Laurence Naismith, John Phillips, Richard Vernon, Jenny Laird and ten-year-old Martin Stephens, who scored recently in MGM's "Count Your Blessings."

"Village of the Damned" was produced by Ronald Kinnoch and directed by Wolf Rilla. It was filmed on location at Letchmore Heath, Hertfordshire, with interiors at MGM's British Studios, Boreham Wood.

Audrey Hepburn stars in 'Tiffany's'

AUDREY HEPBURN is to play the starring role of Holly Golightly in Truman Capote's "Breakfast at Tiffany's." The picture will be a Jurow-Shepherd production for Paramount release.

Blake Edwards, who directed the hit comedy, "Operation Petticoat," will direct the film from a screenplay by George Axelrod.

'Trials of Wilde' beats heat wave

EROS's "The Trials of Oscar Wilde," in Technicolor and Technirama, is beating the heat wave and playing to very fine business at ABC and independent situations throughout the country.

The Queens, Bayswater; Plaza, Bedford; Playhouse, Hampstead; and La Scala, Dundee, have played to capacity houses, and, as a result, all these situations have retained the picture for a second week's run!

"The Trials of Oscar Wilde," stars Peter Finch, Yvonne Mitchell, James Mason, Nigel Patrick, Lionel Jeffries and John Fraser.

'Royal Ballet' does well in Australia

THE success still being enjoyed by The Rank Organisation's presentation of "The Royal Ballet" in New Zealand is being emulated in Australia, where Dr. Paul Czinner's production, starring Dame Margot Fonteyn and Michael Somes, is breaking all records.

From Auckland, Wellington and Christchurch come reports of continuing excellent business and the recent opening in Melbourne has established a first-week's all-time record with every prospect of the second week achieving even better figures.

The Australian premiere of the film was held at the Grosvenor Theatre, Melbourne, and the proceeds were devoted to the Australian branch of the Royal Academy of Dancing, of which Dame Margot Fonteyn is the President.

'Angry Silence' scores at Ipswich

BRITISH LION'S "The Angry Silence" has achieved a remarkable success at Ipswich, the town where the locations were shot.

At the Ritz cinema it chalked up an all-time box-office record for any British Lion release. This was despite very strong opposition from trade unions which recommended members to boycott the film.

'Porgy' earns Goldwyn music citation

SAMUEL GOLDWYN has been awarded a citation for distinguished service to American music for bringing the George Gershwin classic "Porgy and Bess" to the screen in his widely acclaimed Columbia Pictures release. The award was made by the National Association for American Composers and Conductors at its annual musical reception at the Waldorf-Astoria.

Robert Russell Bennett, chairman of the awards committee, presented the citation.

'Jazz' premiere to Glasgow

GLASGOW has been chosen for the premiere showing of Hillcrest's "Jazz on a Summer's Day"—it will be premiered at the Cosmo on July 4.

The picture is a full-length feature in Technicolor, and the first to be made by American photographer Bert Stern.

Gala product in six West End cinemas

GALA will have product playing in six West End cinemas during the coming month.

The company continues its pattern of "films for the specialist" with Cocteau's "Le Testament d'Orphee" which has opened at the International Film Theatre with business equalling "Hiroshima Mon Amour."

"Hiroshima Mon Amour"—returning to the West End at La Continentale—continues to draw the crowds.

"Sins Of Youth" and "Travelling Light" keep the queues forming at the Cinephone in Oxford Street.

'Peeping Tom' back to West End

GALA booked Anglo Amalgamated's "Peeping Tom" into the Gala Royal, Edgware Road Last Saturday.

A Michael Powell production "Peeping Tom" is in Eastman Color and stars Carl Boehm, Moira Shearer, Anna Massey and Maxine Audley.

Fisher to produce for Columbia

COLUMBIA PICTURES has signed a contract with Eddie Fisher to produce at least two major motion pictures during the next two years. Elizabeth Taylor is to star in one of the productions.

Fisher, whose Ramrod Production Company produced "The Eddie Fisher Show" on television for six years, plans to divide his future activities equally between his performing, heading his own record company and independent producing for motion pictures and television. The productions for Columbia with which Fisher will make his debut as a motion picture producer are scheduled to begin next year. Properties and casts will be announced later.

Brando in 'Mutiny'

MARLON BRANDO has been signed by Arcola Pictures Corporation for the role of Fletcher Christian in the new version of "Mutiny On The Bounty," which Arcola will film as MGM's top release for 1961. The picture is to be directed by Carol Reed.

continued on page 18

The Richard Todd-Peter Sellers picture " Never Let Go " was given an enthusiastic world send-off at the Odeon, Leicester Square, last Thursday. Peter Sellers has his first dramatic role in this film and Richard Todd turns in one of the most impressive acting performances of his career. Todd and Sellers were at the premiere. So was the new actress Carol White—who afterwards was given a personal ovation for her performance in the film—producer Peter de Sarigny, director John Guillermin and Julian and Mrs. Wintle. John and Mrs. Davis and Kenneth and Mrs. Winckles were also in the audience. The picture is a Julian Wintle-Leslie Parkyn production from Beaconsfield and is released by RFD. Above: John and Mrs. Davis

BIG SEND-OFF FOR RANK'S 'NEVER LET GO'

Above: Kenneth and Mrs. Winckles with (left) Peter Hall, manager of the Odeon, Leicester Square; Julian and Mrs. Wintle. Below: Richard and Mrs. Todd; Peter Sellers talking with Peter de Sarigny, producer of " Never Let Go "

Carol White; Left to right: H. Boodson, RFD general sales manager, with J. X. Prendergast, Mrs. Berlin and Mrs. John Barry; Mrs. Bill Owen, John Bailey and Hattie Jacques

Above: Terry Dene and Annette Lane; Adrienne Corri and George Baxt; Nicholas and Mrs. Phipps. Below: K. Creighton and Herbert Wilcox; John Guillermin, director of " Never Let Go," with Mrs. Guillermin

RENTERS' NEWS

–continued from page 15

'Ben-Hur' take nears 9,000,000 dollars

MGM's "Ben-Hur" has now taken almost nine million dollars—exclusive of taxes—at the box-office.

Since its world premiere in New York in November, the picture has opened in 30 other situations in the U.S and Canada, and it is also playing to capacity houses in London (at the Empire Theatre, Leicester Square); San Juan, Tokyo, Sydney, Melbourne and Lima.

The London takings of "Ben-Hur" passed £150,000 early in May. Nearly 400,000 people have paid to see it, either at regular screenings, or at special students' performances.

'Light up the Sky' opens on July 7

LEWIS GILBERT'S "Light Up The Sky," starring the team of Ian Carmichael, Tommy Steele and Benny Hill, opens at the Plaza, Piccadilly Circus, on Thursday, July 7. General release will be on August 28.

The film is based on the comedy-drama stage success "Touch It Light." It's about the laughs and sorrows of a wartime searchlight unit. Lewis Gilbert produces and directs.

The picture is distributed by Bryanston—British Lion.

National press joined Army officers at RFD's private theatre in Wardour Street to see a new short about the Territorial Army's Parachute Brigade. The film, "A Piece Of Cake," in The Rank Organisation's "Look At Life" series includes some of the most spectacular shots of a parachute drop ever filmed. It captures the thrills of a parachutist's training—from the time he joins the school, run by the RAF at Abingdon, to the moment when he makes his first jump with 59 other part-time soldiers each carrying up to 100lb. of equipment. Pictured here (from left): Bob Kellett, who wrote the script; Brigadier M. A. H. Butler, CBE, Major-General Western, (Director of Land and Air Warfare), and George Grafton Green, executive producer "Look At Life"

Manchester engagement for 'Summer'

"SUDDENLY, Last Summer," Sam Spiegel's film version of Tennessee Williams' play for Columbia Pictures release, opens on its North of England premiere engagement on June 12 at the Oxford, Manchester. This will be a special exclusive extended run engagement, concurrent with the West End of London engagement at the Columbia Theatre.

The film, which stars Elizabeth Taylor, Montgomery Clift, and Katherine Hepburn, is currently in its third week at the Columbia, where it has established an all-time record, with public demand for seats undiminished, and popular late-night Saturday performances an added attraction.

At the Victory Theatre in Sydney the film added to its list of record "firsts." The first week was an all-time record for this theatre, with three sessions daily against a previous best of five sessions daily.

EROS FILMS
IT'S BRILLIANT... ONE OF THE YEAR'S MOST NOTABLE FILMS
HERE IS THE FILM TO MAKE BRITONS PROUD OF THOSE WHO MADE IT
...MONUMENTAL PERFORMANCE OF PETER FINCH...
Daily Herald
IT IS WITH PRIDE THAT EROS PRESENT THE GREATEST BRITISH PICTURE OF OUR TIME
MASON
PATRICK
JOHN FRASER
The Trials of Oscar Wilde

Striking display in the window of Eros Films in Wardour Street for "The Trials Of Oscar Wilde." A fully coloured enlargement measuring 9ft. × 5ft. forms the attractive centrepiece while coloured blow-ups of the six stars flank either side of the display

Phenomenal

On the other side of the world, in Havana, Cuba, it took a phenomenal £5,000 in its first week, establishing a history making "first" at the Atlantic Theatre.

Produced by Sam Spiegel for his Horizon British Pictures, "Suddenly, Last Summer" was directed by Joseph L. Mankiewicz and written by Tennessee Williams and Gore Vidal. Oliver Messel was production designer.

'Look for a Star' ballroom contests

THE catchy tune "Look For A Star" is featured in Anglo Amalgamated's "Circus Of Horrors."

This tune will be played in ballrooms throughout the country and dance contests are being arranged to link up with the release of "Circus Of Horrors."

"Circus Of Horrors" is already released in America and doing fine business. The number "Look For A Star" has already reached second place in the American Hit Parade.

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YOUR CHAIN OF THOUGHT
MR. SHOWMAN, BUT...

...OVERLEAF IS THE
MOST IMPORTANT
ENTERTAINMENT
ANNOUNCEMENT
OF THE YEAR!

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—continued from page 15

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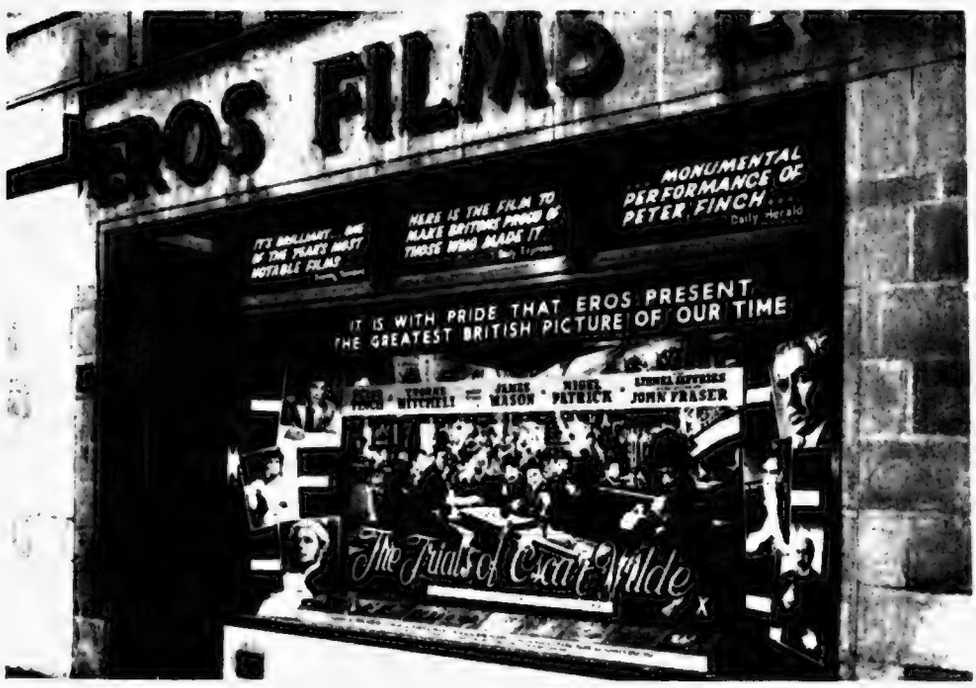
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SEE THE
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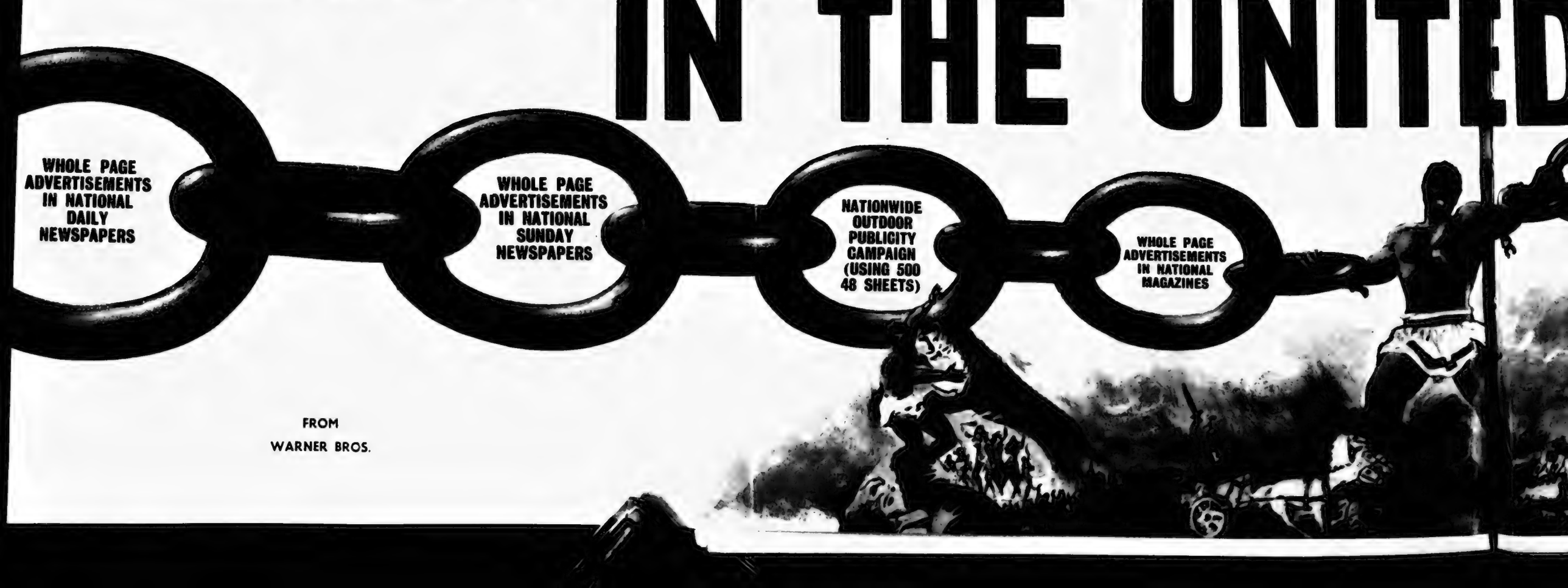
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JOSEPH E. LEVINE

STARRING
STEVE REEVES
AS
HERCULES

WITH
SYLVA KOSCINA

PRIMO CARNERA

SYLVIA LOPEZ

PRODUCED BY
BRUNO VAILATI

DIRECTED BY
PIETRO FRANCISCI

LUX GALATEA
LUX DE FRANCE
PRODUCTION

IN EASTMAN
COLOUR
by PATHE - DYALISCOPE

T'S BEHIND IT ▶◀ LOOK WHAT'S BEHIND IT

'HERCULES UNCHAINED' TOUR BY JOE LEVINE AND HIS DIRECTORS

Joseph E. Levine, president of Embassy Pictures Corporation, with directors of the corporation, recently completed a tour of Britain's key cities—Birmingham, Manchester, Glasgow and London. The tour was in preparation for the launching of his spectacular production " Hercules Unchained " later this summer. Scheduled as the most expensive campaign in the history of the British cinema, a budget of £60,000 has been set aside for the film's advertising and publicity. During the tour Mr. Levine discussed the film's launching with ABC managers, leading independent exhibitors and film columnists from major provincial newspapers. Above : Joe Levine talks to leading London managers and exhibitors. With him are (from left to right) : Aaron Rosenberg and George Jessel, both of Embassy Pictures Corporation, David Jones, controller of publicity and advertising of ABPC, Douglas Ewin (ABC) and Ron Lawrence (Warner-Pathe)

Above : Joe Levine meets the Midland press. Among those with him in this group are Leslie Withers (*Sunday Mercury*), Peter Greene (*Wolverhampton Express and Star*), L. Osborne (Cardiff manager) and Douglas Ewin (ABC) ; Joe Levine at a dinner for the Manchester press and exhibitors. Below Joe Levine addresses London managers and exhibitors who will be showing " Hercules Unchained " later this summer ; Aaron Rosenberg and George Jessel applaud as Joe Levine addresses Glasgow's managers and exhibitors ; George Jessel (second left) and Joe Levine (second right) meet the Scottish press. Eddie Ashton (*Bulletin*), Robin Miller (*Scottish Daily Express*) and Henry Hay (*Daily Record*)

Production

by BILL EDWARDS

ON LOCATION

Setting the scene for Border Films' "The Clock Struck Three" now completing post-shooting work at Marylebone Studios. This Harold Hanscombe still shows director Michael Winner with actors Terence Longdon and Max Faulkner. Winner is now working on the screenplay of the next production by Border Films, "A Man to Kill"

GEORGE MARTELLI'S novel "Agent Extraordinary" is to be filmed by Mandala Films—under the title "The Man Who Saved London."

Story tells of the French patriot Michel Hollard and his part in the destruction of the V2 rocket bases which the Germans were building Northern France during the last war.

He made nearly a hundred dangerous crossings over the Swiss-French border, and was able to supply Britain with full details and plans of the sites which immediately became the target for concentrated RAF bombing.

"Michel Hollard," says Lt.-General Sir Brian Horrocks, "was the man who literally saved London."

The screenplay is now being written by author Martelli and writer-producer Michael Luke who is managing director of the newly formed Mandala Films.

Says Luke: "We plan to start shooting in the spring of next year as, we hope, a full scale Anglo-French co-production."

Mandala has a number of projects in preparation, among them "The Croppy Boys," a story of the '98 Irish rebellion.

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PRODUCER Helen Winston—her first personal production "The Star and the Cross" is now completing post-studio work at Elstree—is preparing a full-scale comedy for shooting this spring.

"T. E. B. Clarke has written the script," she said, "and the cast will be headed by international names."

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ANGLO AMALGAMATED'S plans to film the Edgar Wallace stories—Anglo has the film rights of more than 200—are now well under way.

Jack Greenwood began production at Merton Park this week on the first of these 60-minute features and on June 27 Julian Wintle and Leslie Parkyn go into production at Beaconsfield with "The Malpas Mystery," first picture to be directed by John Trumper.

Titles planned for continuous production at Merton Park are "Clue of the Twisted Candle," "Marriage of Convenience," "Man Who Was Nobody" and "The Fourth Square." Further titles now being scripted are "The Black Abbot," "Clue of the New Pin," "Barbara On Her Own," "Key to Murder" and "Man at the Carlton."

Though each subject now has a modern setting writers Philip Mackie, James Eastwood, Robert Stewart, Ernest Player, Tom Hutchinson and Bill MacIlwraith have retained the characters and plot of the original stories.

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LEWIS GILBERT is to direct "The Greengage Summer," Columbia's screen version of the Rumer Godden best-seller which is to be made by the leading independent production team Edward Small and Victor Saville.

Saville—whose long career in the industry dates back to such silent pictures as "Roses of Picardy"—will produce and shooting begins shortly on location in France, followed by interiors in a British studio.

A major international cast is now being assembled for this picture which will be in colour.

"The Greengage Summer" tells the story of an English family and the incidents which introduce the children of the family to the adult world.

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WALT DISNEY'S "Greyfriars Bobby"—based on the Eleanor Atkinson dog story—starts production at Shepperton on July 4. Don Chaffey will direct and Walt Disney is producing personally.

Production covers two weeks' location work in Scotland.

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CAMERAMAN Wilkie Cooper will continue his associations with producer Charles Schneer with "Mysterious Island"—his fourth for the American film-maker.

"Mysterious Island," based on the Jules Verne novel, goes on Spanish location on June 20. In SuperDynamation and colour for Columbia release, production will then go to Shepperton for interiors.

For Schneer, Cooper recently completed "I Aim at the Stars," for Autumn release, "The Three Worlds of Gulliver," for release around Christmas, and the first Dynamation film, "The 7th Voyage of Sinbad."

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BRITISH writer-actor Errol John is to script "Pursuit of Happiness," an original story by Jack Wagner which has been acquired by Associates and Aldrich.

Errol John—he made his American debut in "The Nun's Story"—wrote "Moon on a Rainbow Shawl" which won the London Observer Best Play Prize in 1957.

He now lives in North Hollywood—as the recipient of a Guggenheim Memorial Foundation fellowship—and will begin work immediately on the Aldrich project, which is being tailored for Sidney Poitier.

\+ + +

GEOFF MOORE, for some years in charge of Ilford technical services for cine and television sales, has been promoted to head of the department of radiography and medical photography, Tavistock House—headquarters of Ilford's X-ray Technical Service.

His assistance in the cine and television department will still be available, however, for a considerable time.

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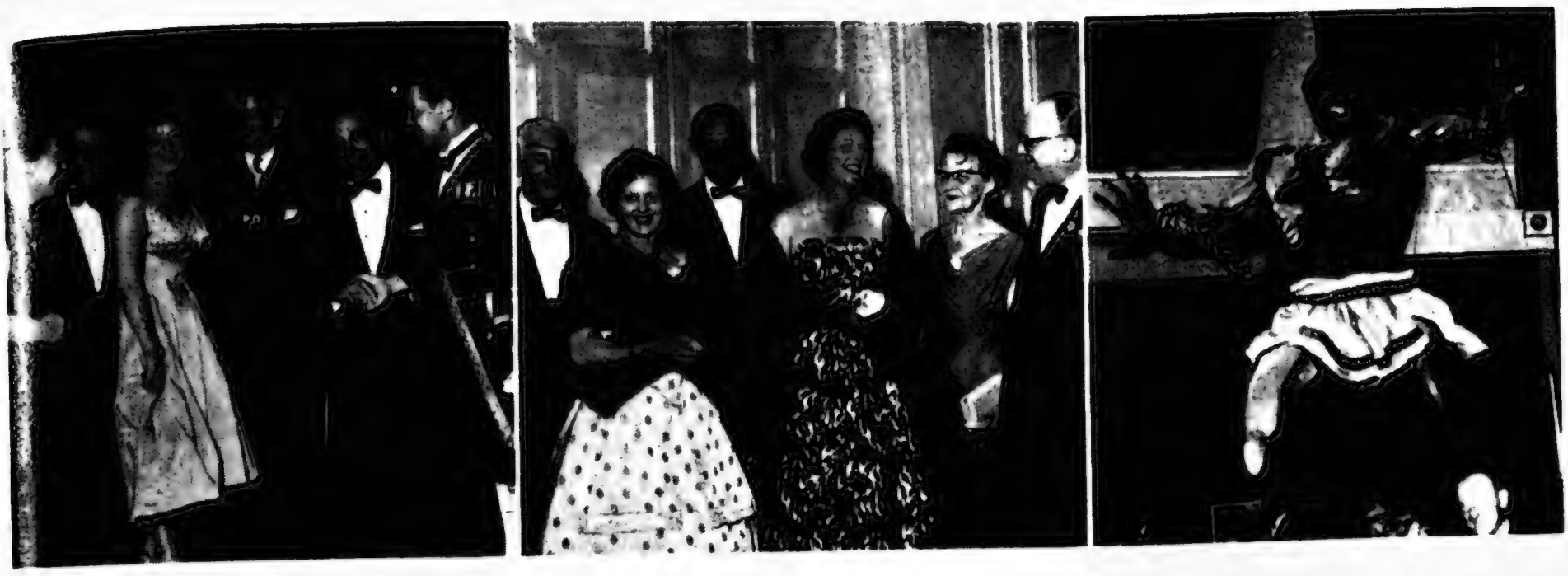
A whirlwind tour of Britain's key provincial cities with a reception-dance at the CEA Conference in Folkestone as its climax was recently completed by Joseph E. Levine, president of Embassy Pictures Corporation. It was part of the preparation for the launching of his Eastman Color production " Hercules Unchained, " scheduled to be the most expensive film opening in the history of the British cinema. Following the tour, Mr. Levine and his party, including his wife, Aaron and Mrs. Rosenberg and George Jessel, went to the CEA Conference. A large banner greeted the party on their arrival at Folkestone station, and hotels throughout the town were festooned with spectacular displays. " Hercules Unchained " will be given a blanket release at holiday resorts, in key provincial cities and throughout London at the peak of the August holiday period. A budget of £60,000 has been set aside for the publicity and advertising campaigns. Above: Warner-Pathe's general sales manager Percy Livingstone (third right), greets Joseph Levine's party on their arrival at Folkestone. They are (from left to right) Aline Czartzarwicz (Rome representative), George Jessel, Mr. and Mrs. Joseph Levine and Mr. and Mrs. Aaron Rosenberg

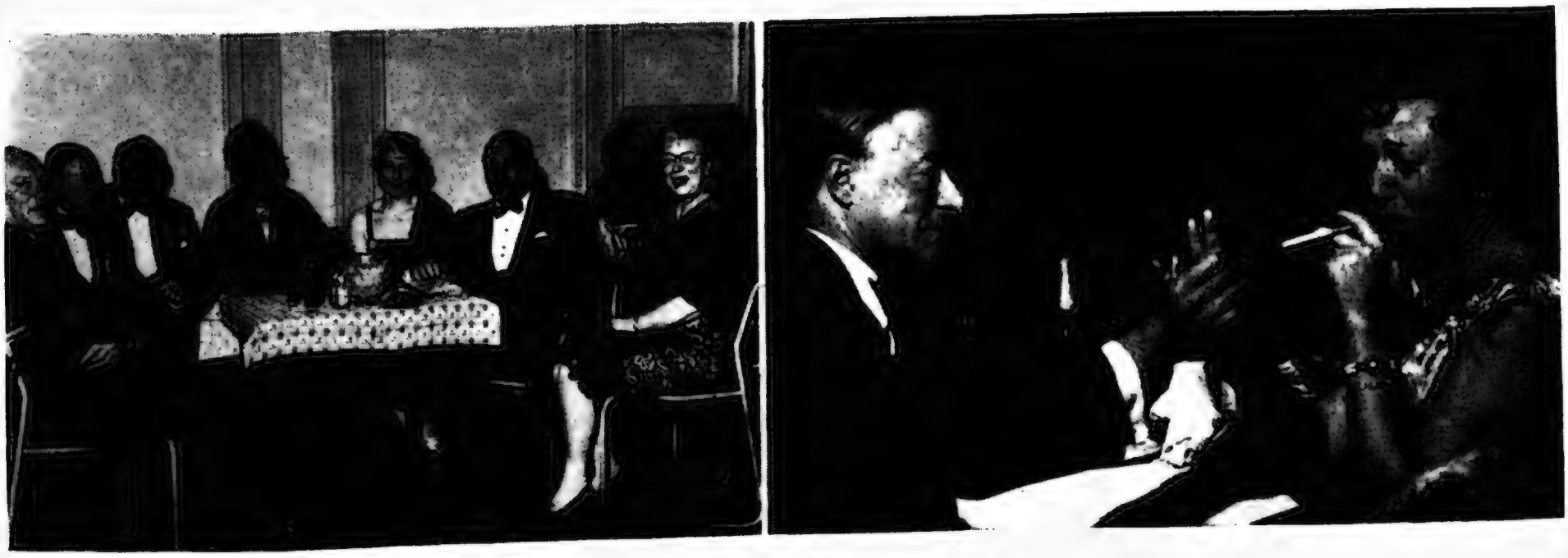
'HERCULES UNCHAINED' AT CEA CONFERENCE

Above: Joseph Levine with Alderman F. W. Archer, Mayor of Folkestone, and the Town Sergeant; C. H. V. Brown, George Jessel, J. H. Macdonald, Alfred Davis (president of CEA) and Joseph Levine; W. Cartlidge, assistant managing director of ABC. Below: Joseph and Mrs. Levine and George Jessel welcome guests; Lord Westwood with Joseph and Mrs. Levine; Mr. and Mrs. Spencer-May, Joseph Levine, Douglas Richards, George Jessel



Councillor Mrs. M. Painting, Mayoress of Folkestone, George Jessel, Mrs. Joseph Levine, Alderman F. W. Archer, Mayor of Folkestone, Joseph Levine and the Town Sergeant; Lord and Lady Westwood, Mr. and Mrs. Ellis F. Pinkney, S. K. and Mrs. Lewis; A spectacular display of "Hercules Unchained" forms the background to an evening's dancing

Above: Joseph Levine with the Town Sergeant; Joseph Levine with Macgregor Scott, managing director of Associated British-Pathe. Below: Joseph Levine with some of his guests; George Jessel with Mrs. Joseph Levine



Television

by TONY GRUNER

LAST WEEK this column banged the big drum for A-R's Studio 5, the largest TV studio in the world. This week it is the turn of the British Broadcasting Corporation to get a salute now that the first step in the construction of its new Television Centre at Wood Lane, Hammersmith is complete.

The BBC is, in fact, building the largest TV headquarters in Europe with emphasis on electronic programmes as against Hollywood's prior claim as the No. 1 source of film TV programmes.

The Television Centre is on a 13-acre site and consists of a vast main block containing seven studios and several hundred offices, a restaurant block, and a works block.

On June 15 the press and specialists from all over the world will be invited to see the progress to date. The £10 million project will not be finally complete until the end of 1961.

Work started as far back as 1950. The BBC has issued a few facts and statistics about its Centre which make interesting reading.

The main block is a circular building covering 3½ acres, nearly twice the area of St. Paul's Cathedral. It has an inner ring going up to the seventh floor and outside this and radiating from it are the studios and the "central wedge."

The ring encloses a circular garden 150 ft. in diameter in the centre of which is a fountain and sculpture: the former created by T. B. Huxley Jones and the latter by John Piper.

Over eight hundred men have been working on the main block alone and used eight million bricks, 55,000 tons of concrete, 4,300 tons of steel and 2,500 doors to complete the job.

The seven studios range in size from Studio 1 which is 108 ft. x 100 ft. x 54 ft. high to a comparatively "small" Studio 7, which is 70 ft. x 50 ft. x 33 ft. high.

Each studio has its own air conditioning plant and the layout is designed so that the additional requirements in ventilation, lighting, power supply, etc., for colour television can be accommodated when required.

Studios 2, 3, 4 and 5 form the first operation unit, No. 3 will be in service by June 29 while the remainder will be ready for transmission by the end of 1961.

Thirty of the most advanced camera channels have already been ordered.

Studio 1 will also have a pit 7 ft. 6 in. deep into which part of the floor can be lowered. It would then hold water possibly for use in programmes of an aquatic nature.

The studio will also be used for light entertainment and musical programmes and will be able to accommodate an audience of 600 people.

The dimensions of the remainder of the studios are: Studio 2—70 ft. x 50 ft. x 33 ft. high (for general purposes); Studio 3—100 ft. x 80 ft. x 44 ft. high (for dramatic productions); Studio 4—100 ft. x 80 ft. x 40 ft. high (for light entertainment, musical and children's programmes); Studio 5—70 ft. x 50 ft. x 33 ft. high (for schools broadcasts and training); Studio 6—100 ft. x 80 ft. x 44 ft. high (for general purposes) this studio will be constructed so that if necessary it can be divided into small studios.

On the ground floor and the basement there are 120 dressing-rooms which will accommodate about 550 people. The first and second floors of the centre will house the technical areas with the studio control rooms at first floor level in the ring looking down into each of the seven studios radiating from it. The "central wedge," between Studios 3 and 4, houses technical areas at all levels, including telecine, presentation suites and central apparatus room.

The Continental control point for Eurovision programmes in this country, which is at present in Broadcasting House, will be housed in the "central wedge." On the roof of this section there will be facilities for outdoor filming.

From the third floor of the ring to the seventh floor much of the space is being used for offices. The third floor will also house the wardrobe section (including tailoring and laundry), the make-up and the music department.

Part of the fourth floor will be used as a BBC club with a roof garden on top of Studio 6.

On the seventh floor arrangements have been made for the staff to sit out on the "decks" formed over the three office wing roofs.

The scenery block which was completed in 1953 includes workshops for the construction of scenery and properties, a scenery painting studio, extensive storage space for scenery and properties and about 200 offices.

There is a restaurant block which will be able to serve 750 meals at one sitting and will be connected with the main block by a two-storey bridge and by a tunnel under the road.

Says Gerald Beadle, director of television broadcasting for the Corporation, "In recent weeks many people in this line of business, especially Americans, have visited us.

"All have been immensely impressed with what they have seen. They realise the significance of it. They know what a tremendous influence in world television the BBC could exert if its products could be marketed abroad in a big way.

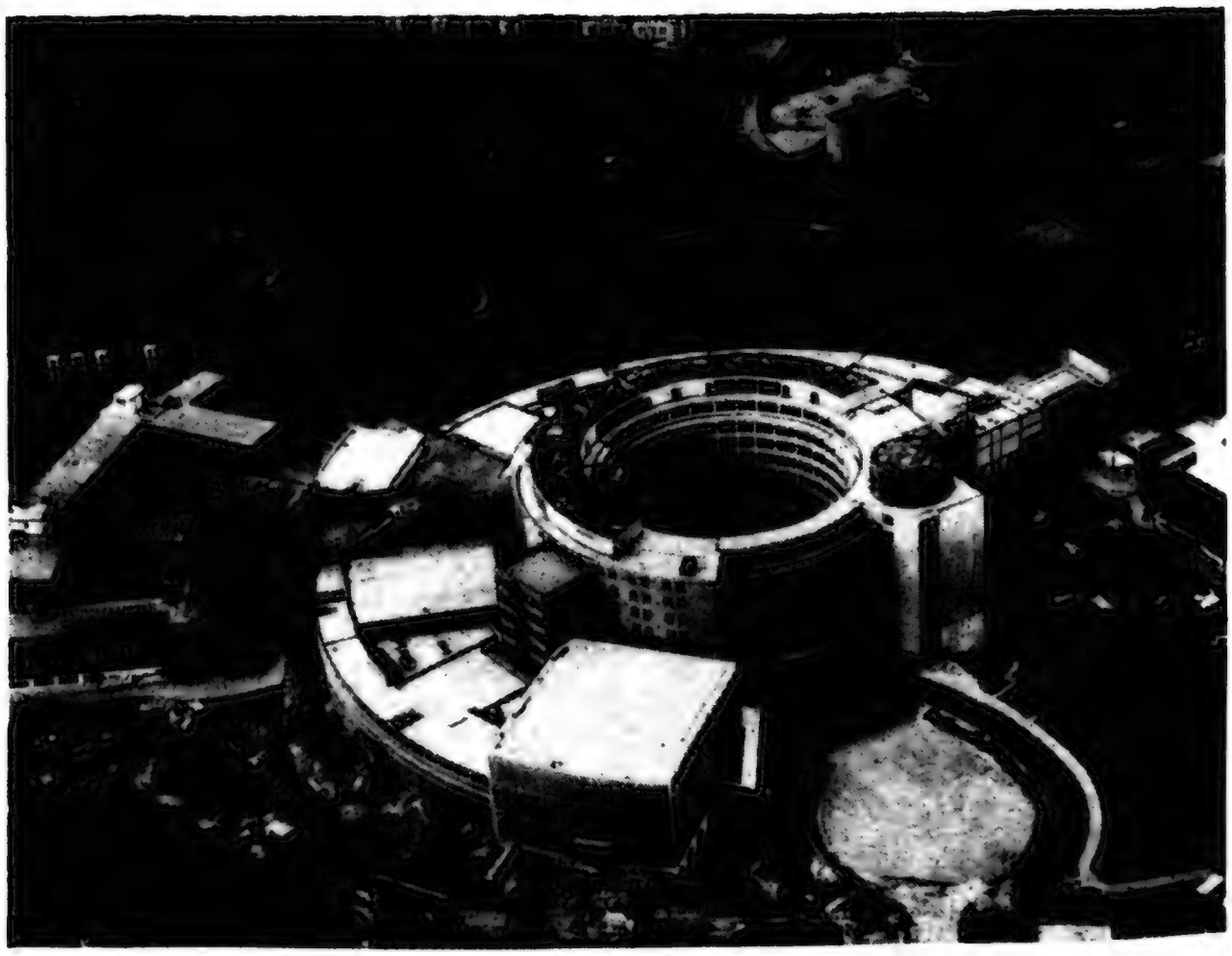
"This is the real area of competition in television; it is competition for a proper place for British product in the world market."

The BBC's £10 million television centre will be the principal instrument of this policy which, if successful, will be worth every half-penny of the expense.

Certainly the aims of the Corporation are ambitious and far-reaching enough to secure general approval.

The big question still has to be answered and that is whether the policy of the BBC and the executives operating it are capable of competing in the business world of international television.

Not just bricks and mortar, but a vast sense of entertainment know-how and showmanship will also be required if Hollywood is to be made to look to its laurels.



The BBC's new Television Centre at Wood Lane, Hammersmith, will cost £10 million. Work started in 1950 and will not be finished until 1961

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Showmanship

by FRANK HAZELL

ONE of the most effective methods of propaganda is that imparted through the medium of entertainment.

In programmes like "Emergency Ward 10" more effective health education can be achieved than with ordinary publicity drives. "The Archers" has brought a make-believe town into reality for millions of radio listeners, and the variety of programmes dealing with crime and the work of the police have been a big help to recruitment for the force.

"Dixon of Dock Green" becomes the friendly copper to whom the public is encouraged to take its problems.

With the vast productive and creative talents in our industry, it's amazing we have never found the formula of selling cinema in the same manner.

Most of the major exhibiting companies now have stakes in television, and in providing the kind of entertainment they need for the home viewers they could also sell the cinema.

Why not have a series built around a cinema, with all its human stories and colourful characters brought into focus and showing the influence of cinema on those that work with it?

Ask almost any manager and he could give enough material for a hundred programmes. To almost everyone, the cinema has had some personal association that has helped to form a small part of the pattern of their life.

Let's make the cinema not only a place of entertainment, but entertainment itself.

THE COMPANY OF SHOWMEN

The gossip column is valuable

ST. AUSTELL, being a comparatively small town, has surrounding it many districts and villages. The local paper devotes a full page each week to the various local happenings in these villages, under a general gossip column.

This kind of localised news very often becomes the most widely read section of the paper, and **K. J. Hockings'** idea of having a teaser ad. at the end of each news section for the "Five Pennies" would have paid bigger dividends than the more flamboyant display advert. "Four Pennies to telephone Odeon, St. Austell, will reserve Circle seats for 'Five Pennies'" ... I am pleased to see that advance booking has now become part of the regular pattern, as indeed it should in all theatres these days.

Vintage car

G. E. Bennett, Gaumont, Burslem, had the loan of a vintage car and displayed this with one of the latest "Go Karts" in his foyer, for "Genevieve." A member of the staff, dressed in the motoring costume of the early days of driving, made a tour of the shopping centre distributing leaflets. The campaign, including the variety of cars, also tied well with the "Look at Life" edition on the Driving Test, and this was also incorporated in a front-of-theatre display.

If you have the nerve to ask, you might get away with the street stunt of **R. Dunbar,** Academy, Brighton, for "Pillow Talk." He had a young lady and a man dressed in pyjamas distributing leaflets at the Brighton and Hove Albion Football ground. With an average attendance at around 27,000 this was bound to have made a stir.

Tie-ups with the various bedding centres produced full and part window displays, and record shops also gave display space to the film.

Another successful cinema exhibition was arranged by **F. J. Archer,** Astoria, Streatham, for the Streatham Camera Club. This was mounted in the circle lounge, and apart from proving a draw for those connected with the club, provided patrons waiting the change of programme with an interesting display.

R. J. Felton, Odeon, Wolverhampton, used a series of "gimmick" displays in shop windows for "Operation Petticoat." Most were worked on the humour line but I did like the simple one with a frilly petticoat and the straightforward film and theatre credits.

E. C. Hurry, Regal, Edmonton, received the final accolade for his work on behalf of Road Safety by special mention in a letter to his borough council by the London Accident Prevention Council.

Whilst this is a cause we should all help and support, without thought of the returns it brings to our theatres, it is satisfying to find a theatre's work so well received and appreciated.

The fascinating "Punch at the Cinema" exhibition gained some excellent press when it was on show at the Gaumont, Leicester.

Whilst being toured on a national basis, its local impact is always dependent on the individual manager, and **W. D. Colson,** obviously got fully behind its launching in Leicester.

Film music

H. S. Campbell, Ritz, Southend, had a P.A. van touring Southend, Westcliff and Leigh-on-Sea the Saturday before playdate of "Jazzboat." Besides giving direct film plugs, records were played of some of the film's music and this linked well with the many music shop displays that had also been arranged on this film.

L. J. Brinley, Gaumont, Exeter, arranged for Arthur English to attend the launching of his Children's club effort for the World Refugee Fund. The youngsters turned up laden with woollen garments, which were to be sold to help raise money for the fund. The press gave full coverage to the efforts of the club and also pictorial coverage on the visit of the comedian.

Another of those wide and varied campaigns by **L. Putsman,** Gaumont, Birmingham, for "Jazzboat." The story was serialised and dance halls, dance clubs, coffee bars and record shops were flooded with leaflets and signed star portraits.

J. V. Allgood, Empire, Mansfield, had members of the Sea Cadets and Marine Cadets parading through the town to attend the opening of the "Navy Lark." This "turn out" roused the necessary attention. Front-of-theatre displays featured lettered life-belts and naval bunting. A simple campaign but with added help of the various participating organisations would have produced for the theatre, with the minimum effort and cost, a wide coverage.

Driving school

The local driving school provided leaflets, a simple contest with prizes provided by local traders was run at the theatre, National Savings collectors distributed the national tie-up leaflets, bookmarks were inserted at the various libraries and overprinted bags were used by a variety of stores. These were the arrangements of **J. A. Scardifield,** Odeon, Dover, to sell "Career," and whilst there was nothing of a sensational nature the systematic use of ready ideas and material made a campaign with little or no cost to the theatre.

For "Lifeline" **H. P. Sheppard,** Regal, Colchester, had an appropriate foyer exhibition featuring the little known Royal Naval Mine-watching Service. This gained full feature coverage in two papers, one being a centre-page feature story.

A. R. Faulds, Regal, Kilmarnock, invited the Scottish Cup team to his theatre for a special viewing of Pathe's Newsreel.

This kind of local level contact in respect of newsreel coverage is ideal for press and general public relations, as proved by the audience's reception of the team when presented to them.

Often the small ideas gain the largest press coverage.

'Get Well' card

Members of the Odeon, Sale, Children's Club, after seeing the Laurel and Hardy comedy "Fraternally Yours" heard that Stan Laurel was ill in hospital.

They decided to send a huge 'get well' card which each member of the club signed, and **Brian Bint** arranged that one of the members should deliver the card to London Airport and speed it on the first stage of its journey to Los Angeles.

Local press was outstanding and gave feature and pictorial coverage to all stages of signing and delivery.

The press pay off came with a picture from Loss Angeles of Stan Laurel being presented with the card by the air hostess of the airline who flew the card out there.

There have been many such ideas used in showmanship, yet I have not seen one that paid such fine dividends. It was certainly good public relations for the Children's Club movement.

K. Smith, New Cinerama, Glasgow, also finds his Saturday morning matinees an important aspect of cinema operation.

As an extra attraction he invited several artists from the Kelvin Hall circus to come along and be his member's guests. They provided a three-quarters of an hour stage show and from the reports and pictures the visit seems, from all angles, to have been an outstanding success.

'THIS OSCAR GETS MY OSCAR'

DICK RICHARDS—DAILY MIRROR

'Here is the film to make Britons proud of those who made it'

LEONARD MOSLEY—DAILY EXPRESS

AND HOW RIGHT THE CRITICS WERE!

The Trials of Oscar Wilde

HAS OPENED TO SENSATIONAL AND CAPACITY BOX-OFFICE BUSINESS!

★ IT HAS BEATEN THE HEATWAVE

★ QUEEN'S—BAYSWATER. Retained for 2nd Week

★ HAMPSTEAD—PLAYHOUSE. Retained for 2nd Week

★ PLAZA—BEDFORD. Retained for 2nd Week

★ LA SCALA—DUNDEE. Retained for 2nd Week

From all over the country and on the first two legs of London Release comes news of SMASH box-office business!

RELEASE ABC CIRCUIT NOW!

The Showman also commends . . .

Figures in parentheses indicate number of credits

KYLE, W. G., Odeon, Bury St Edmunds: On The Beach, Operation Petticoat (2). **King, T.,** Alexandra, Aldershot: But Not For Me. **Kay, S.,** Odeon, Greenwich: But Not For Me, Desert Mice (2).

MURRAY, W., Gaumont, Anfield: The Five Pennies. **Murray, F. C.,** Odeon, Wimbledon: A Touch Of Larceny. **Minnican, H. N.,** Gaumont, Sunderland: The Shakedown. **Miller, R. A.,** Odeon, South Harrow: Look at Life. **Martin, G. G.,** Odeon, Gillingham: Sea of Sand, The Shakedown, They Came To Cordura (3). **Meggison, C. P.,** A/M., Odeon, Blackpool: On The Beach, Anatomy of a Murder (2). **Mills, P. J.,** Gaumont, Liverpool: Your Money Or Your Wife. **Moneypenny, L. A.,** Odeon, Jersey: The Horse Soldiers, Operation Petticoat (2). **Moncur, J. B.,** Odeon, Barrow: Anatomy of a Murder. **Murphy, P. D.,** A/M., Odeon, Chester: Beloved Infidel. **Moyes, J. I.,** Odeon, Swiss Cottage: Public relations, Our Man In Havana (2). **Marshall, D. T.,** Gaumont, Burnt Oak: Our Man In Havana. **Moss, F. D.,** Cinerama, Perth: The Pyjama Game. **Mepsted, L. E.,** Odeon, Wealdstone: Your Money Or Your Wife. **Monteith, S. C.,** Gaumont, Anniesland: They Came To Cordura.

NEWTON, A., Music Hall, Chester: Third Man On The Mountain. **Newton, F. W.,** Gaumont, Cardiff: Jazzboat. **Newman, G.,** Capitol, Leith: The Navy Lark. **Negus, R. D.,** Odeon, High Wycombe: A Touch of Larceny. **Norrie, M. N.,** Odeon, Andover: Children's club.

O'LOUGHLIN, D., Odeon, Hackney: Operation Petticoat, Top Rank record, Happy Anniversary (2).

POAT, W. F., Astoria, Brixton: Public relations. **Pearman, F. W.,** Gaumont, Wimbledon: The Story On Page One. **Pretty, B.,** Gaumont, Wakefield: Odds Against Tomorrow. **Pleasants, J. C.,** Guamont, Chatham: The Shakedown, Anatomy of a Murder, Beloved Infidel (3). **Perkins, S.,** Regal, Farnham: A Summer Place, Two-Way Stretch (2). **Phillips, T.,** Odeon, Luton: The Battle of the Sexes. **Potts, R. H.,** Odeon, Exeter: On The Beach. **Pearce, H. W.,** Odeon, Boston: The Wonderful Country. **Prescott, C.,** Odeon, Bury: North West Frontier. **Payne, J. D.,** Gaumont, Holloway: Our Man In Havana. **Putsman, L.,** Gaumont, Birmingham: The Jayhawkers. **Palmer, P.,** Odeon, Haverstock Hill: Our Man In Havana.

ROBERTSON, J. M., A/M., Gaumont, Streatham: Babette Goes To War, The Best of Everything (2). **Ramsden, J. A.,** A/M., Gaumont, Nottingham: But Not For Me. **Roberts, P.,** A/M., Odeon, Uxbridge: Beloved Infidel. **Rogers, C.,** Palace, Tottenham: Operation Petticoat. **Rogers, H. O.,** Odeon, Bishop Auckland: The Five Pennies. **Ramsay, S.,** Gaumont, Leeds: Pillow Talk, Night of the Blood Beast (2). **Reay, F.,** Odeon, Sunderland: Anatomy of a Murder, Public relations, Career, Blind Date, Upstairs and Downstairs (5). **Roberts, R. B.,** Odeon, Watford: Career. **Robdrup, S.,** Gaumont, Darlington: Third Man On The Mountain, The Shakedown, A Private's Affair (3). **Reed, C. H.,** Cinerama, Perth: North West Frontier. **Romaine, R. H.,** ABC, Leeds: Public relations, Theatre publicity, Press publicity, Personal appearance (4). **Ramsden, G. S.,** Regal, Paisley: Expresso Bongo, The House on Haunted Hill, The Mummy, Up In Smoke (4). **Riley, G. W.,** A/M., Savoy, Wolverhampton: Tommy The Toreador. **Russell, J. B.,** Odeon, Dundee: I'm All Right, Jack. **Roberts, C. W.,** Odeon, Wrexham: Killers of Kilimanjaro, Blue Jeans, North West Frontier, That Kind of Woman (4).

SEALS, E. S., Odeon, Woking: Career, The Indian Fighter (2). **Shatwell, H. V.,** Gaumont, Halifax: The Shakedown, The Wonderful Country (2). **Sherwood, W.,** Hippodrome, Colchester: The Navy Lark, The Fiend Without A Face (2). **Saunders, H.,** Odeon, Prestwich: The Five Pennies. **Salter, F. W.,** Gaumont, Rosehill: Odds Against Tomorrow, The Best of Everything, The Shakedown (3). **Silander, H.,** Gaumont, Reading: Loving You, The Wonderful Country (2). **Saxton, W.,** Odeon, Chesterfield: Thunder In The Sun. **Sewell, G.,** Odeon, Romford: Beloved Infidel. **Swanick, P.,** R/M., Plaza, Dudley: Tommy The Toreador, Expresso Bongo (2). **Stephens, M. A.,** Gaumont, Upminster: Desert Mice. **Seaton, E. C.,** Gaumont, Dalston: The Jayhawkers, The Shakedown (2). **Stoten, R. S.,** Walpole, Ealing: A Touch of Larceny, The Shakedown, Babette Goes To War, But Not For Me, The Jayhawkers (5). **Saunders, J.,** Odeon, Manchester: Anatomy of a Murder, The Five Pennies (2). **Simpson, A.,** Gaumont, Ayr: Third Man On The Mountain. **Symmons, B. E.,** Odeon, Harrogate: This Earth Is Mine, The Bridal Path, I Want To Live (3). **Short, T. D.,** Rialto, Southampton: Killers of Kilimanjaro, Magnificent Obsession (2). **Stead, D.,** Gaumont, Hull: Blind Date, This Earth Is Mine (2). **Skinner, J.,** Regent, Edinburgh: The Five Pennies, That Kind of Woman (2). **Spurs, R. D.,** Odeon, Byker: I'm All Right, Jack, This Earth Is Mine (2). **Sobey, L.,** Regal, Rochdale: Carry On Teacher, Left, Right and Centre, Yellowstone Kelly, Jack The Ripper, Yesterday's Enemy, The Siege of Pinchgut (6). **Stevenson, P. C.,** Rialto, Broughton: Don't Panic, Chaps, Doctor At Large, Please Turn Over, The Rough and The Smooth, The Stranglers of Bombay, Tommy The Toreador (6). **Skellon, P. E.,** Odeon, Spalding: Third Man On The Mountain, Doctor At Large (2). **Samways, D. J.,** Odeon, Corby: Theatre publicity. **Sanders, J.,** Odeon, Morecambe: Follow A Star. **Scardifield, J. A.,** Odeon, Dover: Anatomy of a Murder, On The Beach (2). **Shelton, D. C.,** Odeon, Camberley: I Want To Live. **Sandiford, G. E.,** Gaumont, Southall: Desert Mice. **Smith, K.,** New Cinerama, Glasgow: Follow A Star. **Sheppard, H.,** Regal, Colchester: Follow A Star, Stage show, Public relations (3). **Smith, J. L.,** Regal, Coventry: The Navy Lark, S.O.S. Pacific (2).

TOMPKINS, B., Odeon, Mile End: The Horse Soldiers. **Thynne, R.,** Odeon, Kemp Town: Carry On Teacher. **Tooke, B. S.,** A/M., Regent, Gt. Yarmouth: John Paul Jones. **Thornton, A. F.,** Odeon, Burton: The Five Pennies. **Tennant, R.,** Alhambra, Barnsley: The Wonderful Country. **Thornton, P. J.,** Gaumont, Northampton: The Horse Soldiers. **Thompson, J. R.,** Odeon, Bromley: Around The World In 80 Days. **Taylor, R.,** Regal, York: Tommy The Toreador. **Thomas, G.,** A/M., Gaumont, Worcester: Follow A Star. **Thomas, B. R.,** A/M., Odeon, Reading: Anatomy Of A Murder, On The Beach (2). **Taylor, R. S.,** Regent, Brighton: Odds Against Tomorrow. **Trezise, M.,** Gaumont, Stroud: The Five Pennies, Christmas Activities, Upstairs and Downstairs (3). **Tapsell, D.,** Gaumont, Hammersmith: Theatre publicity. **Toole, T.,** Odeon, Blackheath: The Five Pennies. **Tappy, C. A.,** Odeon, Plymouth: Follow A Star. **Taylor, E. M.,** Odeon, Hinkley: The Navy Lark, High Society (2). **Thurman, F. O.,** Mechanics, Nottingham: North-west Frontier, The Horse Soldiers, The Five Pennies (3).

VAN-POOSS, D., A/M., ABC, Southampton: Yesterday's Enemy, The Nun's Story (2).

WOODMAN, G. E. D., Grange, Kilburn: Public relations. **Whysall, H.,** Gaumont, Norwich: Press publicity. **Walker, J.,** Odeon, Hove: Anatomy Of A Murder, Third Man On The Mountain (2). **Wright, F. A.,** Regent, Gt. Yarmouth: Children's club, No Time To Die, 3.10 to Yuma, Ali Baba And The Forty Thieves, Demetrius And The Gladiators, Theatre Publicity, Fiend Without A Face (7). **Wills, C. B.,** Odeon, Camberwell: Operation Petticoat, The Horse Soldiers (2). **Walker, D. E.,** A/M., Odeon, Harlesden: Career. **Wood, D. G. L.,** Odeon, Welling: Operation Petticoat. **Williams, K.,** Empire, Darlington: Doctor In The House. **Willmott, D. W. J.,** Odeon, Walton: Beloved Infidel. **Williams, G.,** Regent, Chatham: Theatre publicity, Deadline Midnight, John Paul Jones (3). **Wilkins, T. B.,** Odeon, Kensington: A Touch Of Larceny. **Webb, W. L.,** Gaumont, Camden Town: A Touch Of Larceny. **Watts, D. J.,** Odeon, Salisbury: Career, The Five Pennies. **Wilmot, R. C. S.,** Odeon, Newcastle: On The Beach, My Uncle (2). **Wilton, N. A.,** Odeon, Winchester: I'm All Right, Jack. **Watt, Miss L.,** Odeon, Coatbridge: The Five Pennies, The Devil's Disciple (2). **Wood, R.,** Gaumont, Dundee: I'm All Right, Jack. **Watson, G. A.,** Gaumont, Guernsey: Third Man On The Mountain. **Watson, H. W.,** Odeon, Peterborough: Follow A Star. **Wallace, G. S.,** Pavilion, Airdrie: The Heat Of The Summer. **Wilbor, H.,** A/M, Majestic, Leeds: Anatomy Of A Murder, This Earth Is Mine (2). **Williams, A. E.,** Odeon, Ealing: A Touch Of Larceny. **Wise, C. R.,** A/M., Odeon, Sale: The King And I, They Came To Cordura (2). **Williams, A.,** Granada, Dovecot: Left, Right And Centre, The Big Circus, Yellowstone Kelly (3). **Wall, A. W. F.,** Gaumont, Falkirk: S.O.S. Pacific. **Walters, A. R.,** A/M., Odeon, Portsmouth: Pillow Talk. **Washford, F. A.,** Gaumont, Watford: The Best of Everything. **Williams, J. P.,** Gaumont, Wembley: Journey To The Centre Of The Earth.

YEOMAN, B. T., Odeon, Twickenham: Operation Petticoat.

ZAIDNER, S., Odeon, Stepney: Pillow Talk.

"Kine."—MGM £600 Contest

Trophies for a 'Mary Deare' dance contest

FOR THE screening of "The Wreck of Mary Deare" at the Regal, Camberwell, creditable campaign comes from relief manager **Ronald W. Hodder.**

The highlight featured a decorated float which toured the area during the early days of playdate.

A dancing contest was held in the Harlequin Ballroom during a special "Mary Deare" night with several trophies and citations being awarded to the best dancing couples.

The *South London Press* printed the painting block and offered money prizes to the winners.

On the Saturday before playweek the film trailer was screened to the minors with 22 of them walking through the shopping centre each carrying a letter of the title.

Window tie-ups

Local naval youth organisations were informed of the attraction; heralds were delivered by milk roundsmen, box-office and glossy hanging cards were used; foyer displays incorporated the book-of-the-film and nine window tie-ups were secured.

A total of 56 inches of editorial appeared in the press.

R. E. Gordon, of the Odeon, Llanelly, submits a campaign for "It Started With a Kiss" that is comprehensive.

The Kleenex tie-up resulted with several hundred overprinted tissue samples being given away and shop window tie-ups; throwaways linked with a fashion store, who also paid for the printing, were distributed throughout Llanelly; a competition herald featured scene blocks from Debbie Reynolds' films with contestants invited to name each film. The *Llanelly Mercury* printed a competition block showing six groups of stars kissing, and readers were requested to identify the stars.

Personal letters were delivered to houses on a local estate: bookmarks were utilised in a travel campaign; glossy postcards were handed out in the busy market place during the Saturday prior to playdate, and pictorial folders were circulated in the dock area.

Personal letters

Several miscellaneous tie-ups with shops completed the campaign in which most of the printed publicity appears to have been paid for by co-operating traders.

For "Libel" at the Odeon, Rochdale, **J. F. C. Dickinson** fixed slips on the stair risers. Personal letters were sent to members of the legal profession.

Three giant cut-out figures representing the stars were mounted over the main entrance to the stalls along with other captioned publicity.

Novelty summonses were used extensively in cars in restricted areas; a hundred day-glo slips were sited in the vehicles of the local transport services.

Public address is always useful, and Dickinson arranged for a recorded message to be broadcast from speakers on a decorated car.

Slips were sited in a taxi service, and box-office cards and heralds were circulated.

CEA General Council—continued from page 10

ubmission on the subject of the British Film roduction Levy was submitted. It was pointed ut to the Board of Trade that since the earlier eeting the position had somewhat changed in at entertainments tax had been abolished. Notthstanding this, however, a statement of gures based on the AITC submission had been epared by the CEA which showed that for e year ending May, 1961, a substantial overall ficit on exhibition could be expected This s after taking into account depreciation and terest on capital which would include rent.

b.—It was also pointed out to the Board of rade that abolition of tax affected the position the exemption limit. In the earlier submission had been suggested that this should be raised om £150 to £200. Taking into account the fect of tax abolition, together with the effect the 1959 £20 rebate, it was submitted that e exemption should now be fixed at a figure mewhere between £220 and £250.

c.—Discussion ensued on this subject of hardship. The Board of Trade indicated that it was still giving consideration to the CEA suggestion though, on the other hand, they felt that considerable difficulties were involved. In referring to the hardship scheme which had existed under the voluntary levy in connection with which the renters had made reductions in film hire to enable exhibitors to pay the levy, the Board of Trade suggested that the CEA should take up with the KRS the possibility of the reintroduction of some similar kind of arrangement.

d.—The CEA then pointed out to the Board of Trade the effect which tax abolition would have on the position of those cinemas which had hitherto had a tax exemption certificate, either under the rural areas scheme or for some other reason, as also the position of charitable performances, all of which, in the absence of new regulations, might after the Finance Bill became law, become liable for levy. The Board of Trade agreed that these cases would not be overlooked.

e.—There then ensued general discussion on a number of points contained in the original submission but the Board of Trade officials were unable to give any definite answers to the points raised by the CEA inasmuch as they were still waiting to obtain the views of the producers, following which there would need to be consideration of the various points within the Cinematograph Films Council.

F.—Attached hereto is copy of a letter dated May 4, 1960, written to Jack Warner in America. This letter is self-explanatory and although no reply has yet been received to the same it is known that it did in fact reach Mr. Warner. This in turn has set in motion various inquiries and approaches but at the time of your committee met there was nothing firm to report. An up-to-date report will, however, be given to the General Council meeting at Folkestone.

Letter from the General Secretary, CEA, to Jack Warner

May 4, 1960.

Dear Mr. Warner,

Reports are circulating over here to the effect that Warner Brothers Pictures, Inc., have either signed or are about to sign up James Woolf to make a film in America. James Woolf is understood to be a brother of John Woolf, both of which gentlemen were substantial holders of shares in Romulus Films, Ltd., as well as both being directors of that company.

As you may be aware, the affairs of John Woolf and his companies recently came under criticism by the General Council of this association consequent on Romulus films being made available to television. The General Council of this association then recommended all members not to book any film or films in which John Woolf or his companies were concerned.

Although as matters now stand the resolution of the General Council of this association does not extend to James Woolf by name, it may well be that when the situation described above is brought to their attention the delegates may wish to extend the scope of their resolution to give full effect to the original intention which was undoubtedly in their minds.

In such circumstances I felt it desirable to write to you without delay calling your attention to the position. The next meeting of our General Council takes place on June 1 and if there is any information which you would wish the delegates to have when considering this matter, perhaps you would write to me as soon as possible.

The **President** stated that it had been the hope of the officers that they would have been able to make a further report that morning, as indicated on the agenda. The officers in fact had had some meetings and discussions but there were still further enquiries and approaches which they wished to make in the circumstances they asked that the paragraph be deferred for the time being. The Finance and Management Committee would be meeting at the end of June when it would make a further report.

Paragraph F was accordingly deferred.

G.—The Scottish branch has reported some cases in which exhibitors have complained of appropriation of product, which cases appear to be on the lines set out in paragraph 3 of the recent report of the distribution sub-committee. As a good deal of detail is involved in these cases, your committee is asking the distribution sub-committee to examine them, giving full opportunity to all the parties in each case to submit their points of view. At this stage it is not known whether, when the full details are ascertained, the Association will be competent to take any effective steps in these cases. On the other hand, your committee feels that having been submitted it would be appropriate for the sub-committee to examine and report back in relation to the same. (Received and adopted.)

H.—In accordance with arrangements made by the executive committee, the sub-committee set up to make recommendations to the Board of Trade regarding quota relief in the light of the new Films Act completed its work and your committee has seen and approved the letter which was subsequently sent to the Board of Trade. It will be remembered that under the new Act it is now open to an exhibitor to claim quota relief in the event of his changing his programme more than once a week and having one hall in opposition. The Board of Trade has supplied application forms for quota relief to all independent exhibitors and your committee would remind those who are eligible that completed forms must reach the Board of Trade by the end of June. Your committee would also remind members that in cases where the average net box-office takings during the period ended six months before the beginning of a quota year did not exceed £125 per week, quota exemption can be obtained even where no opposition is involved.

The General Secretary asked that the Branches should emphasise for the benefit of the smaller exhibitors that the exemption figure had been altered to £125, irrespective of whether or not there was any competitions. (Received and adopted.)

I.—A meeting of the trade censorship committee was held in May 3 when the Association was represented by the president, vice-president and general secretary. At this meeting the resignation of Sir Sidney Harris as President of the British Board of Film Censors was announced and it was then decided to invite Lord Morrison to accept appointment to the Presidency of the Board. As delegates will have seen in the national press this invitation was duly accepted by Lord Morrison. Your committee feels certain that the delegates will wish to express their appreciation of all the good work which has been achieved by Sir Sidney Harris whilst acting as President of the Board and, at the same time, to extend a warm welcome to Lord Morrison on his taking up this new office. (Received and adopted.)

J.—Your committee has received and noted the attached report in relation to the meetings of the Union.

Internationale de l'Exploitation Cinematographique and Bureau Internationale du Cinema in Milan during the period April 20-22. (Received and adopted).

Report of Meetings of UIEC and BIC, Milan—April, 1960

a.—The Association was represented at the meeting of the International Exhibitor Association in Milan on April 20 by the general secretary and E. J. Hinge and at the meeting of the Bureau Internationale du Cinema on April 21 and 22 by the general secretary.

b.—At the meeting of the UIEC the following matters came under discussion. Great Britain was the recipient of many congratulations on account of the trade having eventually secured abolition of Entertainments Tax. Much interest was shown in the type of approaches which had been made in this country as also in relation to other steps taken. Without in any way detracting from the result in the Budget of 1960, it seems that Great Britain has been in a rather more advantageous position than a number of other Continental countries in that in a number of cases Entertainments Tax is levied locally rather than on a federal basis. The equivalent in this country would be a tax imposed by a local authority and in cases where such taxes operate on the Continent the trade is finding the position difficult. In view of abolition in Great Britain, the CEA will not now be concerned with some of the work of the UIEC in regard to tax which it is conducting through representations made to OEEC. It is interesting to note that both in Italy and Belgium there have been recent cinema strikes in regard to tax which have achieved some measure of success.

c.—There was discussion on the subject of co-production which it was hoped would result in a greater quantity of films of quality being made available to exhibitors. In this connection pictures with mass appeal and with a special attraction for family audiences and young people.

d.—Reports were made on discussions at the International Centre for Children's Films and the International Council of Cinema and Television. In the latter case views were sought as to whether exhibitors contemplated any possibility of co-production as between cinema and television, which suggestion the International Union absolutely rejected. There had also been discussions within the same Council in relation to certain European countries where television is controlled by government authority and where it was proposed that agreements between television and the film industry could be made on the lines that if films up to 900 metres (3,000ft.) were made available to television, longer films should be kept off television. For the CEA such arrangement received support though its application within the United Kingdom was improbable.

e.—At the meetings of BIC a good deal of the same ground was re-covered but the following additional matters came under review. There was much debate in regard to the various factors operating in each country which might have a bearing on the level of attendances at cinemas. For instance, in Italy, where television has increased considerably in recent years, cinema attendances have continued to rise. It has been decided to carry out an international analysis of all factors which might have a bearing on the level of cinema attendances in all countries with a view, if possible, to seeing which factors have had the greatest effect.

f.—Views to be put forward on behalf of the cinema industry at a future copyright conference were considered with particular reference to the various rights that might be comprised in cinematograph film, as also the position of various

types of ancillary right which might come into being if some proposals which have been submitted received further consideration. For this purpose BIC agreed to set up a committee of legal experts.

CEA—NATKE NATIONAL AGREEMENT

For CEA—NATKE branch discussion and settlement: (a) All increases for special grades. (b) Increases for usherette-cleaners. (c) Increases for secretary—Zone 6. (d) Increases for female usherettes (33 hours) and 1st 13 weeks—Zone 8.

The report of the CEA—NATKE Negotiating Committee was presented:

Report of CEA—NATKE Negotiating Committee May 12, 1960

a.—At a lengthy meeting of the CEA—NATKE Negotiating Committee on May 12 negotiations for wage increases and variations in conditions of employment were finally concluded, it being agreed that each side would recommend such conclusions for ratification.

b.—The new agreement, which will continue for 18 months and thereafter until the expiry of six months' notice on either side to terminate alter or vary, is to be operative from May 15, 1960.

c.—Dealing first with the conditions of employment, the following alterations were agreed:

Working Week: Throughout the discussions NATKE have pressed hard for an overall 40-hour working week with additionally a reduction in the part time week from 27½ hours to 24 hours. After much debate this claim was eventually settled on the basis of the working week for male staff being reduced from 46 to 44 hours and the working week of the projectionists being reduced from 44 to 43 hours. In the latter case, however, it was agreed that the clause in the Agreement dealing with meal breaks should be altered so that the 15 minute supper break in the case of projectionists should be taken in the employee's time and not the employer's time as at present. The part time week remains unchanged.

Holidays: The original claim of NATKE was for three weeks' holiday after three years' service. Here again, after lengthy debate, agreement was eventually reached on the basis that whole time employees with more than seven years' service should have three additional working days holiday. Such additional days, however, would not have to be taken at the same time as the annual holiday, though they would be consecutive days and, furthermore, would be given at a time to be appointed by the employer which might be outside the normal holiday period.

Special Presentations: NATKE had claimed for some special rate of payment to be made to employees at cinemas where special presentations, e.g. Todd-AO, were being given at substantially increased admission prices. After considerable argument, the following new clause for inclusion in the agreement was agreed:

> "If in the case of a cinema other than an AA cinema there is a special film presentation involving substantially increased admission prices for a continuous period of more than four weeks, all employees at such cinemas shall be entitled so long as the aforesaid special presentation continues and notwithstanding Clause 21 of Part 2 hereof to receive a weekly bonus of 1s. in the £ on his or her then existing wage and in such circumstances and in such case an anomaly shall not under Clause 3 of Part I (b) be deemed to have arisen or existed, such payment to be retrospective to the commencement of the particular presentation. The bonus will be calculated on the basic rate and will not be taken into account in calculating overtime or Sunday pay."

Sunday Opening in Scotland: NATKE agreed that in cases of Sunday opening in Scotland where cinemas opened each Sunday, the terms of the National Agreement should apply and, furthermore, gave an assurance that as soon as the Agreement was concluded it would enter into negotiations with the CEA Scottish branch in regard to the position of cinemas which opened on Sundays in Scotland on a regular pattern but not on each Sunday.

West End Cinemas: NATKE laid particular emphasis on the position of West End cinemas where they alleged that wages were already considerably in advance of the scheduled rates and consequently the schedules themselves should be adjusted to take account of existing rates. Particular reference was made in this connection to the tax benefit obtained by these cinemas. The CEA was unable to accept the geographical definition but eventually it was agreed in principle that in regard to certain specified larger cinemas in the West End some plusage on the scheduled rates should be agreed for certain grades of employment. It was then left for a joint committee to settle details after the Agreement had been concluded.

Sundry minor alterations in the conditions of employment were then agreed as follows:

(a) The clause dealing with the tea break of three-quarters of an hour was amended so as to make it not applicable in cases where cinemas opened in evenings only.

(b) The clause regarding meal breaks was also altered to make it clear that meal breaks did not apply in cases where shift work had been agreed and was operated.

(c) It was agreed to delete the clause dealing with comments on clothing due to the exigencies of inadequate supplies and also to amend the wages clause so that these should be paid not later than Fridays, rather than on Fridays.

(d) Provision was made for employees claiming sick pay to provide a weekly medical certificate whilst the payment continued, and under the heading "projectionists' duties" it was agreed that these could be extended as might be agreed between the employer and employee in consultation with NATKE.

(e) Lunch money paid to employees in attendance at Children's Morning Matinees was increased from 3s. to 3s. 6d.

d.—This then left the issue of wage increases for final decision. It will be remembered that NATKE's original claims, apart from the upgrading of all "C" and Special Grade cinemas into Grade "B," covered such items as increases for projectionists and male attendants of £1 a week and minimum rates of £6 10s for cashiers and £5 15s. for usherettes. Substantial increases for other employees were also sought.

Following a process of keen bargaining on both sides, agreement was eventually reached on wage increases as follows:

FULL TIME

	AA	A	B	C
Projectionists	12/6	11/0	8/0	5/0
Other Male Staff	10/0	9/0	7/0	5/0
Junior Male Staff and Probationers	5/0	4/0	3/6	3/0
Females (all grades)	4/0	4/0	3/6	3/0
Cleaners (per hour)	1½d.	1½d.	1½d.	1½d.
Cashiers	6/0	5/0	4/0	3/6

PART TIME

a.—In branches where part time employees are paid the hourly rate applicable to the grade of employment for which they are employed for the number of hours worked in any one week, the new part time wage rates will be calculated in relation to the new full time rates.

b.—In all other cases the following rates shall apply:

	AA	A	B	C
Male Staff	6/2	5/7	4/4	3/1
Junior Male Staff	3/1	2/6	2/2	1/10
Cashiers	3/8	3/1	2/6	2/2
Usherettes	2/6	2/6	2/2	1/10

The following letter from Sir Tom O'Brien was read:

May 30, 1960

Dear Mr. Pinkney,

We reported the outcome of our negotiations to our National Delegate Conference which met at Brighton two weeks ago. Considerable disappointment was expressed at the failure of exhibitors to make a more generous offer, and the terms proposed were severely criticised.

My National Executive Council, however, having regard to all the circumstances, decided to give a qualified acceptance to the agreement. We wish to discuss with you again certain matters in regard to part-time and lower grade employees. This does no mean that the main agreement should be held up—it should operate as agreed. But, in view of the reaction of our delegates at the conference it is imperative that your committee a our own should meet very soon. This I p sonally urge you to do.

I will be in the U.S. for three to four we and W. M. Brown will be the Acting Gene Secretary. He will be working both fr this office and from our London Distr Office, 20, Bedford Street, Strand, W.C. Telephone Temple Bar 8526. It will be mo convenient however if you will direct yo letters and contacts to him at the lat address.

T. H. Fligelstone said that the matter before the Council was the ratification of the agreement and he therefore moved that it be ratified. **R. H. Dewes** seconded.

The **General Secretary** was instructed to notify NATKE by telephone from the meeting that th Council was ratifying the agreement as negoti ted and without any qualification whatsoev and, further, that wage increases agreed there would not be implemented until NATKE al ratified on an unqualified basis. On return the meeting the General Secretary reported th he had been unable to contact the Acti General Secretary but had conveyed the me sage to Mr. Woods, a member of the NATK Negotiating Committee.

The report of the Negotiating Committee May 12 was received and adopted and the alter ations to working conditions and wage increase operative from May 15, 1960, were ratified, subject to the above-mentioned proviso.

JOINT COMMITTEE OF THE CEA AND KRS

The report of the Joint Committee of the CEA and KRS of April 12 was received and adopted.

The reports of the Joint Committee of CEA and KRS of April 28 and May 4, as contained in circular letter dated May 6, were presented:

TAX ABOLITION—FILM HIRE

Since the issue of my circular letter of April 8, three meetings of the Joint Committee of the CEA and KRS have taken place for the purpose of discussing the effect of tax abolition on film hire.

The negotiations which ensued were both long and difficult and were directed towards resolving (a) the general relationship of renters and exhibitors consequent on tax abolition and (b) the particular position of those exhibitors who were benefiting under the special arrangements made last year for film hire relief on the £20 tax rebate.

In the earlier stages of the negotiations the KRS did little more than reiterate the need for individual negotiation of new terms in all cases, with sympathetic consideration being given to cases of hardship particularly in reference to those cinemas which had had special consideration in relation to the £20 tax rebate. As a result, however, of pressure from the CEA it was eventually possible to reach agreement on the following joint statements:—

1. "At its meeting on April 28 the Joint Committee of the CEA and KRS adjourned from April 12, agreed to recommend the following t the respective Councils of the two bodies fo adoption:—

> "Whilst once again confirming the genera principle finally established in the Salmo Report, that licence fees are a matter of individual negotiation between renter and exhibitor and agreeing that there is no specific formula applicable to all theatres, each side agrees to recommend its members not to seek an unfair proportion of the increased net receipts (if any) resulting from tax abolition.

Both exhibitors and renters shall be entitled to call for individual negotiations to settle new terms and any exhibitor or renter who feels that following such negotiations, or due to their being refused, the benefits of such

increased net receipts are not being fairly shared, shall have the right of appeal to the Joint Committee. New terms when concluded shall as previously stated, be restrospective to April 10.

In negotiating new terms arising out of increased receipts (if any) resulting from tax abolition and to ensure fair sharing thereof, all relevant matters shall be taken into account and the Committee agrees that the aim of both renters and exhibitors should be that the overall percentage of licence fees payable in each case should be neither increased nor reduced to any substantial extent."

"At its meeting on May 4 the Joint Committee of the CEA and KRS resumed discussion with reference to the future position of those exhibitors who had hitherto benefitted from the special arrangement agreed between the CEA and KRS in reference to the £20 tax rebate given in the Finance Act, 1959.

"After prolonged negotiation each side agreed to recommend to its respective Council the following arrangements as applicable to those cinemas benefiting on May 4, 1960:—

(a) In the case of agreements signed by such exhibitors on or before May 4, 1960, the special arrangements should apply irrespective of maturity date.

(b) In the case of agreements signed after May 4, 1960 by such exhibitors for maturity on or before September 3, 1960, the special arrangements should also apply.

(c) In the case of agreements signed after May 4, 1960, by such exhibitors for maturity after September 3, 1960, such agreements shall be dealt with on a basis of individual negotiation designed to ensure in the circumstances of each case that bona fide small exhibitors should not lose by the abolition of tax.

(d) Any exhibitors or renter who feels that any new terms so negotiated are not compatible with the spirit of (c) above shall have the right of appeal to the Joint Committee.

(e) Exhibitors affected by the above should at an early date initiate negotiations with renters for new terms as mentioned in (c) above and renters' offices should deal with these negotiations as expeditiously as possible."

Members will note that in each case any exhibitor who is aggrieved in relation to negotiations which he has with any renter has the right of appeal to the Joint Committee and, furthermore, renters offices—in some cases Head Offices and in others Branch Offices—are being urged to expedite negotiations for new terms. Any member therefore who experiences delay on the part of renters in connection with negotiations should inform Head Office immediately.

FIDO.—No conclusion has yet been reached regarding the FIDO £200 exemption limit but this subject will be further discussed at the next Board meeting on May 19. The position therefore remains as set out in my circular letter of April 8.

Alderman H. S. Gent said that there had been a resolution on the agenda from the Sheffield and District branch, but in view of the bad wording of that resolution it had subsequently been withdrawn. Nevertheless, he wished to express on behalf of the Sheffield branch deep regret that no finality was reached at the meeting of the CEA and KRS on the question of the small exhibitors, those who had previously had the whole or part of the £20 rebated. The matter that was exercising the minds of large numbers of these members was what was going to be the position in regard to the showing of films after September 3. It was all very nice to say this was a matter for individual negotiation, but the small man was in some difficulty in approaching the large renting companies. Many of the cinemas in the country were at the present time in the red and how were they going to meet additional rental charges? This was a very serious matter and he hoped that the negotiations of the Joint Committee were not finally closed, and that they would not find that the small exhibitor was going to be penalised for his work in getting the tax abolished.

The **President** said that he had followed Alderman Gent's remarks very carefully and could well understand that his members might feel apprehensive but wasn't this a case of crying before they were hurt? In the negotiations with the KRS they had achieved one very important thing—the right of appeal to the Joint Committee by any exhibitor who felt he was being unfairly treated. This was a most important point and so far not one case had been brought to the Committee to demonstrate that the renters were not carrying out what they had undertaken to do, as set out in paragraph C.

Mr. Spencer-May said that some 5 or 6 months earlier, when the tax campaign was well under way, he had pointed out that up to 1,000 cinemas would be worse off if tax was abolished but at that time it was stated that they would be taken care of. Those concerned were not the type to meet strong resistance; they had neither the time nor the ability and, therefore, he could not help supporting the remarks of Alderman Gent.

The **General Secretary** stated that it had taken three meetings to achieve the final result. The position of the small exhibitor was left to the last meeting and that eventually concluded about 6.30 p.m. The CEA had come out strongly in favour of a formula, something on similar lines to the previous one. The point was argued at great length but the KRS were quite determined in their answer and were not prepared to deal with the matter on the basis of a formula, in view of the general policy of trading and the Salmon Report. The people concerned were those who received no benefit from tax abolition and, provided an undertaking was obtained that they would not be worse off, they would surely be in the same position and receive no harm. Such undertaking had been obtained and it was now most important that these exhibitors should conduct their negotiations and not leave it until September 3. If it was found that the renters were being greedy and asking for more than their fair share, the remedy was available. It was important to go through the process of negotiation in the first instance and he did not think that there would be as much difficulty as anticipated.

C. H. V. Brown had been on that committee and paid a tribute to the work of the President and the General Secretary. In his opinion the renters were sincere in saying that no one would be worse off.

G. F. Watts asked if the simplest way would not be for the small exhibitors to deduct tax chargeable and carry on paying film hire on the net.

The **General Secretary** replied that one of the objections which the KRS were most emphatic about was that they did not wish to perpetuate "Chinese arithmetic" which such calculations would involve, quite apart from extra expense, staff, etc.

E. J. Hinge had read the report of the Sheffield branch meeting and would like to assure Alderman Gent and any others that so far as the Joint Committee was concerned, the CEA representatives had prepared the way for individual negotiations to take place in the proper spirit. Since those meetings there had been quite a number of Sales Conferences by some of the major distributing companies and he was wondering if there was any information as to whether any item on their agenda had dealt with the problem of relationship with the exhibitor. It took a terrible time for the renters' salesmen to get to know things which had been mutually understood between themselves and the Managing Directors.

The **President** replied that this difficulty had been pointed out to the renters and they had promised to expedite matters.

The **General Secretary** added that if any exhibitor reported that his renter's branch office stated it had received no instructions it would be dealt with immediately.

A. G. May said that the major complaint seemed to be that according to the sales manager the renters' branches had got specific instructions not to negotiate. The difficulty arose because some of the small exhibitors had no contract with Wardour Street and could not exercise the same influence, and they were anxious that instructions should be given to salesmen that negotiations could start to take place. Could not the meeting bring some pressure to bear on the London offices to instruct the branch offices to start or encourage negotiations?

Miles Jervis endorsed the remarks of the chairman of the Birmingham and Midlands branch. Disappointment had been expressed by many members in his branch and in Sheffield and he understood in others. Members did not complain about nothing. He was fully satisfied with the achievement of the CEA's representatives on the Joint Committee and did not see what else they could have done. In the past they had stuck out for the principle of individual negotiation and in his opinion it had been most successful. If one looked at it from the renters' point of view it must be a tremendous task to alter everyone's terms overnight. It could not be done. They must exercise patience. There were some renters sitting in at the meeting and he hoped that they would go away having listened to the very sober remarks that had been made. There was no point in condemning the renters at this present time because there had not been long enough to negotiate with them. It would have to be a matter of give and take on both sides and in the end he felt there would not be too much to complain about.

G. Singleton thought there was a lot in what Miles Jervis had said, but in his own case he had been trying to negotiate for three cinemas which were on the lists and in every case had found that the renters knew nothing whatsoever about any arrangement. He had the feeling that there was more in it than complete ignorance. He had the feeling that it would suit renters very well not to know and that exhibitors would then just sign up without making sufficient fight. This was a concession which the CEA had won for exhibitors, one of the important jobs that the CEA had done for the small exhibitors. Would it not be wise to ask the general secretary to write to all those on the lists telling them what has been done and what they should do? One could not expect people living 400 miles from London to travel down to attend the Joint Committee. Their job was to see that this did not go by default.

E. C. Rogers, as a member of the committee, said that the renters themselves were chary of allowing negotiations to be handled by their representatives. They had lists of the theatres involved and he had thought it was their wish to have until September 3 to see how things worked. They were quite willing to consider this matter favourably but wanted a little room to step around in.

Mr. Brown agreed that Mr. May's very point had been raised, but the answer was that the negotiations could not take place in the branches as all the statistics were at the head offices, but there would be no delay when cases were sent up.

The **President** said that, having heard the comments of the delegates, he felt they should take up with the KRS the view that instructions were not getting through to branch managers. In all these instances it would be helpful to have specific complaints, but so far there didn't seem to be any.

The **General Secretary** added that it was part of the agreement that the renters would expedite negotiations and on the evidence heard they could be pressed to put that into operation. He was a little reluctant to invite members to communicate with a CEA booking agency but would take the opportunity in the next issue of the News Letter to underline the situation again and if exhibitors were in difficulty there was no reason why they should not write in and inform head office.

Mr. Watts though that a lead from the meeting would be very helpful to the small exhibitors. Many of those who had enjoyed the rebate had been booking films on the smallest terms and if they approached a renter about making some arrangement so that they would not be

worse off the renter turned round and said they were already booking on small exhibitor terms.

The report was received and adopted.

John Davis asked for permission to clarify the position of The Rank Organisation, and made the following statement:—

(1) The fundamentals of the policy statement of April 28 were:

(a) Not to seek unfair proportion of INCREASED net receipts from tax abolition;

(b) In the absence of special circumstances licence fees should be neither increased nor reduced.

(2) RFD will fully honour the above principles in relation to tax relief.

(3) RFD invites exhibitors to submit forthwith via branches relevant evidence in order to settle fairly and quickly. In case of any delay contact F. L. Thomas, who has instructions to deal with such cases.

(4) But a word of warning—there may be isolated cases where the current terms are, in RFD's view, NOT fair. These will be the subject of special and separate negotiations without, however, prejudicing the fair allocation of the relief as such.

The **President** thanked Mr. Davis for his statement.

NATIONAL JOINT APPRENTICESHIP COUNCIL

The report of the National Joint Apprenticeship Council was received and adopted.

A.—Following the resignation of R. P. Rutherford, G. H. Lee has been appointed Zonal Representative for the North West Zone. Your Council extended a welcome to him when attending his first meeting.

B.—Your Council considered the position arising in regard to the Careers Exhibition in 1961 consequent upon the rejection by the Five Associations of participation on an industry basis. Your Council, mindful of the very adverse criticism which appeared in the trade Press last year at the lack of display material publicising the industry and the comment expressed that a golden opportunity had been missed, and sought to widen the scope on the next occasion. It appeared that there had been a complete reversal of opinion by the other sections of the trade and this is a matter of disappointment.

Your Council were of the opinion that steps should be taken to make the position known to the trade at large to obviate repetition of similar adverse publicity. In addition it is proposed to seek the support of the major interests in the exhibiting side of the trade with a view to enlarging the display.

C.—The following Resolution from the Devon and Cornwall branch was considered:—

"In view of the slow rate of progress of the 14 students now working the Correspondence Course, the Devon and Cornwall branch request that the existing papers are modified and the quantity of work per paper to be sent for correction to be reduced.

Your Council agreed that the matter be referred to Doctor Knopp who would take the matter up with the branch.

D.—Leaflet for Youth Employment Executive. Your Council has been in contact with the Youth Employment Executive of the Ministry of Labour with a view to distributing further publicity material to all Youth Employment Officers throughout the country. Advice has been given that the most suitable time for such a distribution would be June of this year to tie up with a more extensive flow of school leavers which it is anticipated will take place at the completion of the summer term. It is proposed that a reprint be obtained of the material to be included in the BKS Manual for Projectionists to cover this position.

E.—Your Council received a very excellent report from the Northern branch on the steps which it is proposed should be taken in that area for the furtherance of the scheme.

A full report was given in the minutes circulated to the committee.

E. J. Hinge once again called for a little more enthusiasm in some of the branches and added that those that were taking an interest were getting good results.

FIDO

The report on FIDO which took the form of an official press statement, was approved.

Mr. Richards said that the statement contained a recommendation for the lifting of the exemption limit from £200 to £235 and it was to be hoped that the other Associations would follow suit and accept this recommendation.

NEXT MEETING

It was agreed that the next meeting of the General Council be held in London on July 13.

VOTE OF THANKS

J. K. S. Poole on behalf of all attending the Conference, thanked all those who had dispensed hospitality, particularly the following:—

Harry Adley, about whom many things had been said in the past, and who always dispensed the peak of hospitality.

Then there were the three frozen assets, Lyons, Walls and Eldorado. On Sunday evening they had had a wonderful evening as the guests of Walls. Once again Mr. Arnold and Mr. van Gelderen and the La Gala lovelies were busy all day long. As regards Eldorado, everyone had made reference to the wonderful prizes they had contributed to the raffle on behalf of the Benevolent Fund.

On Monday they had the unchained hospitality of Mr. Joe Levine and the previous night Columbia and Mr. Ken Hargreaves had shown them a very nice film, followed by another lovely evening.

He should not omit the high fidelity reproduction of the officers by permission of RCA.

Last and not least to the London branch, their hosts. He was always impressed by the effortless ease with which the Conferences seemed to run but knew that there was a great deal of work involved. Arthur Taylor and Charles Brown would be dealing with matters again next year and some branches would like them to become a permanent institution.

He wished to record sincere thanks to all concerned to which Mr. Brown added the names of John and Mrs. Davis for their hospitality on Sunday.

M. Jervis asked whether the Finance and Management Committee could give consideration to the possibility of the CEA approaching the County Councils Association and the AMC in relation to the Sunday Charity Contribution to give a lead to local authorities to make reductions.

It was agreed that the matter should receive consideration by the committee but in the meantime views were expressed that the best method of achieving success was by approaching individual authorities with requests for reduction, if possible to nominal sums.

TRADE SHOWS

LONDON

June 13:
The Unforgiven. United Artists. Leicester Square Theatre. 10.30 a.m.

June 15:
The Gazebo (A). MGM. Glenn Ford. Own Theatre. 10.30 a.m. and 2.30 p.m.

June 16:
Girls Town (A). MGM. Mamie Van Doren. Own Theatre. 10.30 a.m. and 2.30 p.m.

MANCHESTER

June 17:
Never Let Go (X). Rank. Odeon. 10.45 a.m.

LATE EXTRAS (LONDON)

June 9:
Take The High Road. New Realm. Celluloid. 9.30 a.m.
Eric Delaney and His New Band. (U). Flying Fingers (U). Anglo Amalgamated. Celluloid. 10.30 a.m.

CEA BRANCH REPORTS

Scotland's turn to negotiate

SCOTTISH.—The question of Sunday ing was discussed after the branch had given details of the proposed CEA—NA agreement.

Mr. Jones (CMA) said that it was well k the present agreement did not apply to Sco but his company thought that it would h advantage for Scotland to come under national agreement.

Stanley Frutin pointed out that the bi difference was the day off in lieu of Su work.

Mr. McLaughlin said that it had been a with NATKE that directly the national a ment was concluded, they would enter into n tiations with the branch in regard to Su Opening.

Rota for Glasgow Sunday openings

GLASGOW.—Mr. Turner reported that several meetings between Mr. Frutin, Scot chairman and the Glasgow Town Clerk, arrangement for the continuance of the rota commercial Sunday openings in Glasgow h been agreed.

There would be 20 cinemas open each Sunday and each cinema would be open once in every three weeks.

George Singleton said that the arrangement was very satisfactory, and that the CEA was to be congratulated.

Cinema licences.—Mr. Turner reported that there had been a meeting with Glasgow magistrates regarding conditions of Cinema Licences, and that several points which they had put up had been agreed to.

There were three points to be reconsidered and these he hoped would again be discussed before the new licences were issued.

FISA golf winners

ANNUAL golf competition of the Film and Television Sports Association at the Ashford Manor Golf Club, Ashford, Middlesex, had the following results:—

Singles off handicap (silver salver presented by Gevaert, with a hold-all for the runner-up, presented by Warner-Pathe): 1, V. L. Butler (Walton Studios Sports Club); 2, J. Lawrence (Denlabs Sports Club).

Bogey foursome (for prizes presented by Macgregor Scott): 1, J. W. Hodgson and J. Lawrence (Denlabs Sports Club), 1 up; 2, S. Duff and J. T. Stamp (Kodak Recreation Society), all square.

The trophies were presented by I. D. Wratten (deputy managing director, Kodak).

ANOTHER NEW CINEMA

—continued from page 3

cater for Londonderry's cinema-going populati for many years.

It is 42 years since the original cinema, kno as the Rialto, began in "the Maiden City."

The opening was attended by W. Cartlidg ABC assistant managing director, who has a clos interest in Northern Ireland. He was formerl attached to the Ritz, Belfast, as was C. K. Oake theatre executive, and Joseph Seal—now i charge of the company's live entertainment—wh were also present.

The film chosen for the opening was "Carry On Constable," and a personal appearance was made by Charles Hawtrey.

The IDEAL KINEMA

Supplement to Kinematograph Weekly

CMA's STATE BALLROOM

Setting a pattern for the future

The luxuriously-carpeted main entrance beneath the circle staircase, at the State, Kilburn, illustrating the skilful blending of architectural styles

CREATED inside the existing theatre—with only a three-week interruption of normal theatre business—CMA's New State Ballroom at Kilburn is believed to be the first of its kind in the country and is expected to set the pattern for future conversions of giant pre-war theatres.

Architects for the entire job were members of CMA's own engineering department.

Work started in January, when an acoustic wall was built beneath the front of the circle dividing the front from the rear stalls. In February the State reopened as a cinema with seating reduced from 3,990 to 2,300, but the work continued, using the former rear stalls as the basis for the ballroom floor and the former stalls promenade as foyers, cloakrooms and sitting-out areas.

Complete isolation

To ensure complete isolation of the ballroom from the cinema in terms of sound, a second brick dividing wall was subsequently built with a cavity between the two (now used as band rooms and stores). Of these, the inner (ballroom side) wall was built on a cork foundation, as were the actual walls of the ballroom itself. In addition, an ingenious sealing device was introduced between the top of the partition walls and the underside of the balcony.

Further to prevent the possible transmission of noise from the ballroom to the cinema circle immediately above, the ceiling is suspended on special "isolators." The whole floor area, too, is supported on a steel framework which is in turn supported on "isolators" to the foundation.

As a final guarantee that the ballroom is "noise-tight," the band dais is mounted on special fibre matting.

On the theatre side of the partition wall the opportunity was taken to affix acoustical tiling to preserve the auditorium acoustics.

Ballroom patrons use the main State entrance foyers but, instead of going up one of the famous twin staircases to the circle, they go through double-glass doors between the stairs. A few steps down and they are in a large elegant foyer. A pace or so to the left and they are in the ballroom itself.

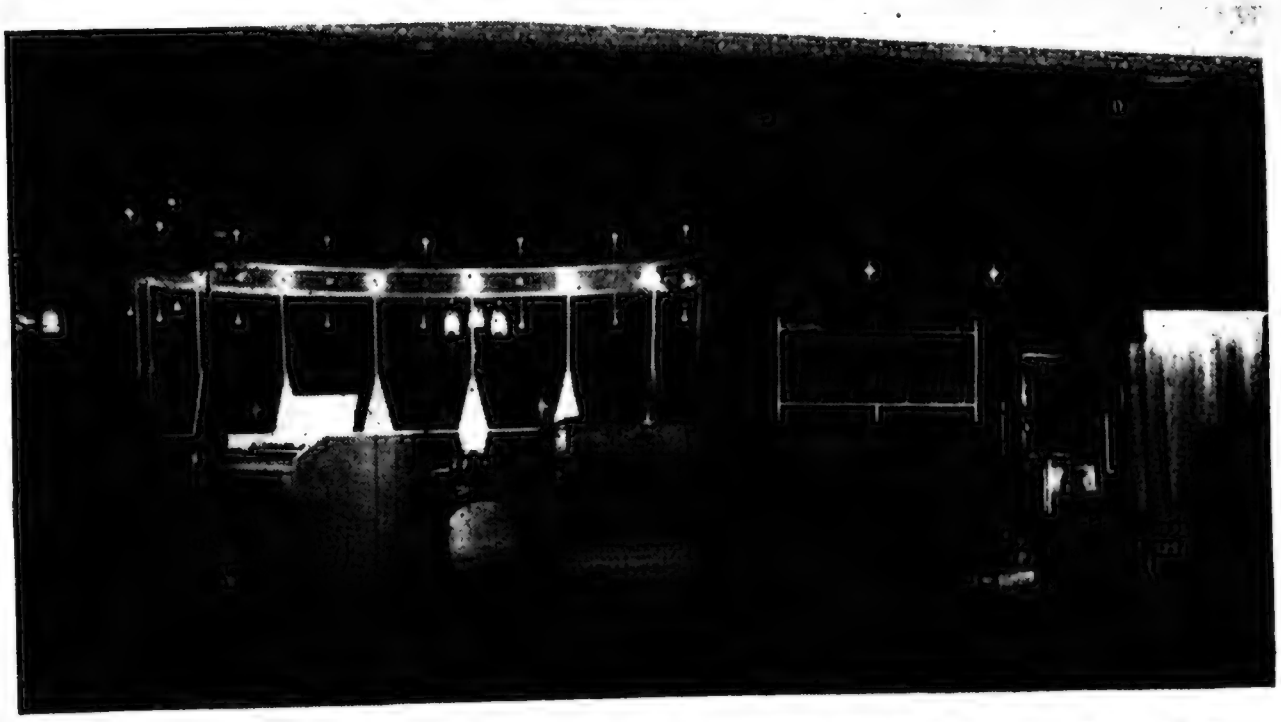
First impression of the ballroom is of intimacy and warmth. This has been achieved by a low (14 ft.) ceiling and by a carefully chosen colour scheme of which the dominant colour is red.

The large, oval dance floor is surrounded by generous sitting-out space, which is raised and balustrated on two sides of the handsome two-tiered band dais.

A near-by "island" houses an electronic Hammond organ. Just off the floor, too, is a raised

continued on page 40

The dance floor at the State, seen from the sitting-out area, showing the two ornamented band rostrums, and the concentration of lighting



The ingeniously lit electric organ rostrum beside the raised dais, which forms a control point for the ballroom's sound and lighting systems

State Ballroom

—continued

control point from which a single operator has push-button control of the entire sound and lighting installation.

The ballroom has been equipped by Rank Precision Industries (GB-Kalee Division) with amplification equipment that employs special cardioid microphones and stereophonic amplifiers. together with twin turn-table disc reproducer equipment.

The lighting installation is unusually spectacular, even by modern ballroom standards. It includes a fitted central mirror ball, two spectrolas and a number of independently controlled red, amber and blue floods inset flush with the central ceiling treatment, which matches the oval shape of the dance floor. In addition, this inner ceiling has a lighting trough around its perimeter which gives the effect of red, blue and amber stars.

A lavish buffet runs almost the entire length of the ballroom wall nearest the main entrance and cloakrooms, toilets and a handbag repository all lead directly off the standing-out areas.

Wall-light fitments are mounted on panels of hand-made gold glass which contrast with rich hand-made papers, including a gold fleur-de-lis on a royal blue background. Doors leading off the ballroom are all covered in quilted fabric.

Luxury extends to the cloakroom accommodation. The women's powder room, for instance, has elegant, fitted vanity tables faced in a laminated plastic in a grey floral pattern, which tones with the pink, grey and white wallpaper. There are also fitted gilt-framed mirrors lit by slim downlighters alternately painted black and white. A red and black carpet adds the final touch of glamour.

The men's cloakroom is hardly less lavish, with its fitted wash-basin and toilet doors framed in a laminated plastic that simulates black and white marble.

Attractive entrance

The ballroom entrance is simple but attractive, consisting of double plate-glass doors with a decorative illuminated canopy backed by a large photo-mural of a band session.

The void beneath the left-hand theatre circle houses an inset pay-desk, while a small reception office fills a similar void on the right. These are flanked with appropriate photo-murals.

The foyer itself is dominated by a giant blow-up of Count Basie bearing a personal greeting to State patrons. All other decoration is carried out in shades of blue, black and white with a touch of red supplied by eight Chelsea glass light fitments radiating from a central feature. The entire approach from street through to ballroom has been carpeted in an opulent red and black carpet.

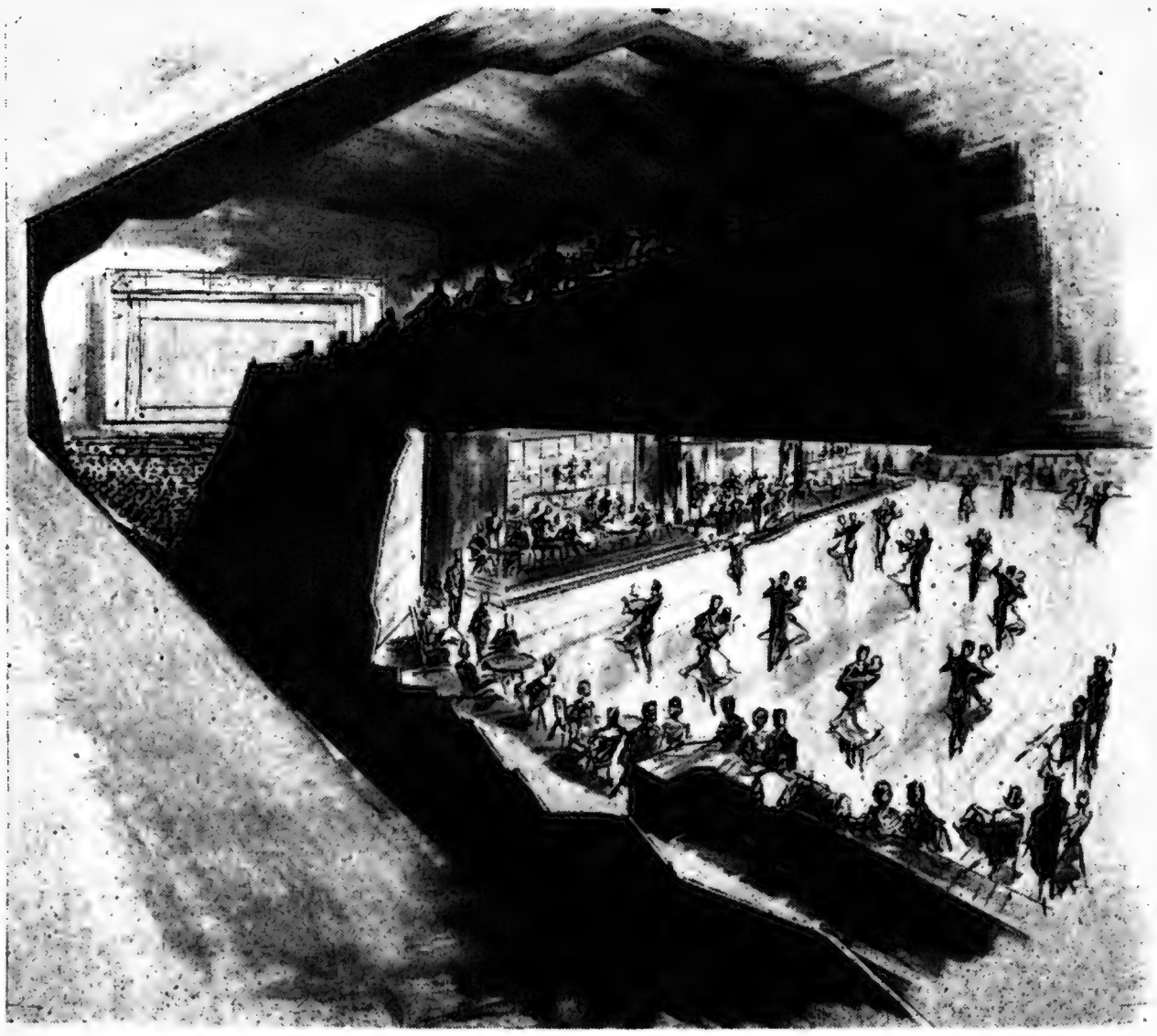
Work done by the Alliance Electrical Co. included segregation of all existing services emanating from the front-of-house switch-room from the ballroom area; and installing new services to provide the new stalls entrance.

In the ballroom the canopy soffits lit by approximately 170 6V 3W pip lamps supplied from a separate double-wound transformer. All ballroom wiring is carried out in PVC cables in conduit and in mineral-insulated cables. A special feature is that all connections between the existing building and ballroom floors, walls and ceilings were made flexible to prevent any sound transmission to the cinema.

In addition to the usual switchgear normally housed, the new switch-room also contains the regulator for the heating and ventilation system, the motorised dimmer and the sound amplifiers.

Secondary lights are provided from a 12V cubicle unit battery.

A corner of the women's powder room, which is typical of the many facilities at the new State Ballroom designed to combine glamour with patrons' comfort



An artist's impression of the alterations, showing how the ballroom has been " dovetailed " into the cinema in the area beneath the circle

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Talking TECHNICALLY

FOLLOWING the British Kinematograph Society demonstration of the Philips FP20S projectors, and the remote-control console, at the Queen's, Bayswater, I was chatting to Nick Mole regarding the value of the system and its future development. The system is, he assured me, being mentioned in the theatre publicity, and he was convinced that the improved standard of presentation would show results at the box-office.

ABC's views on the importance of the technical aspects of the presentation should be more widely shared. Mr. Mole told me, for instance, of an ABC theatre where business had been steadily declining: after a detailed survey, new sound equipment was installed. Immediately the theatre business showed an increase, and continued to increase consistently for several weeks.

There are, I gather, no plans as yet for further installations of the console (which was made by J. Frank Brockliss, Ltd., in close consultation with ABC engineers), but there is little doubt that it will be installed in a number of theatres.

However, Mr. Mole pointed out that, while provision had been made for it at a reasonable cost at the new ABC, Preston, until recently the cost of installation in an existing theatre could prove considerable, for, although the remote-control equipment is not very costly, the cost of wiring is high. Indeed, thought is now being given to a system of wiring which would lend itself more readily to the difficulties encountered when wiring from the projection room to the forward part of the balcony.

\+ + +

A DIFFERENT aspect of presentation which has been the subject of contention for many years is picture brightness. Notwithstanding standards, there are, as we know, far too many theatres where brightness is below the standard, and not a few where it is appreciably above.

The effect of a too bright picture is, of course, flicker; but the effect of a dimly lit picture, apart from its generally depressing appearance, is perhaps, not so well realised.

This is the subject of a study by Eastman Kodak, reported in the *SMPTE Journal*. It is an unfortunate aspect of scientific tests of ... nature that the test object has to be some... quite remote from the usual cine picture, ... in this case the question asked the obse... was simply which way round a tiny arrow ... pointing. The arrow was projected for ... seconds at a brightness ranging from too di... notice, up to a point where every obs... correctly indicated its direction.

At a brightness of one-tenth foot-lambert ... observers were able to answer correctly, whi... a brightness above one foot-lambert practi... every indication was correct.

There are, of course, many corrections to ... applied before these findings could be dir... related to a cinema screen; but, substanti... they indicate that detail will be almost compl... lost in areas of the picture having a bright... of less than one-tenth foot-lambert. At a scr... brightness of ten foot-lamberts, this gives ... contrast ratio in the picture (allowing for the ... wanted density of the highlights) of possibly ... or 80 to 1, but at a brightness of say three fo... lamberts (still not unknown in old-fashion... cinemas) the ratio is probably only about 20 ... 1, or perhaps less, allowing for the possibility ... dirty film degrading the highlights.

It is nearly 30 years ago that the BSI com... mittee under Dr. G. B. Harrison established th... figures for screen brightness which have no... materially varied since. All subsequent experimental work seems to support these findings.—R. H. C.

Testing remote control

THE circle of the Queen's, Bayswater, was packed when last month Brockliss-ABC remote control system was demonstrated to BKS members.

Introducing the equipment, Nick Mole, the ABC engineer who has been largely responsible for the development of the equipment, explained that it was not an attempt at automation, but simply remote control. The projectionist seated at the console in the front of the circle was able to control the running of the programme far more effectively than if he were in the projection room, and the main object of the new device was improved presentation.

A special programme of trailers, advertisements, news, and a couple of reels of the feature had been made up for demonstration purposes, and while it was being run a series of faults was deliberately introduced and corrected: poor focus, mis-racks, incorrect sound level, underlit picture. Mr. Mole explained that replacement of the Philips pulsed discharge lamp actually occurred automatically when a lamp was ageing, but to demonstrate the change it was made to occur by pressing a knob on the console.

A slide of the console was projected on the screen, and Mr. Mole explained the various controls: the main projector controls on the central section, and above them the lighting, curtain and screen masking controls: sound faders, film and non-sync., conveniently close to hand, and on side panels the telephone controls and switches for the sales spots.

Parties of members then toured the projection room, and examined the Philips FP20S projectors, and the tiny pulsators that operate the discharge lamps. They were able to see how, when the discharge lamp ages, it is automatically replaced. One of the machines had its mechanism cover removed, showing the plastic cams operating the change-over system, and the small motors operating the focus and framing adjustments.

At the invitation of chairman Bert Ellis, members fired a number of questions at Mr. Mole. He explained that isolating switches in the projection room prevented a projector being started from the console while it was being threaded.

Although framing and focusing are normally controlled from the console, the projectionist in the box has an over-riding control, by means of slip clutches on the motors.

Replying to the chairman, Mr. Mole said, half humorously, that the chief thing that had prompted ABC to develop the system was the quality of prints received. Soft-focus prints were very difficult to focus from the projection room; racking was better controlled from the auditorium. He thought the front of the circle was the best place for the console; it had been proposed to place it at the rear of the circle, nearer the projection room, but there was always the risk that at a crucial moment somebody might walk in front of it.

Replying to technical questions regarding the discharge lamp, Mr. Mole explained that for film projection it was pulsed three times a frame—72 times a second—by means of slots on the projector flywheel, but for showing slides it was pulsed at 100c/s. In regard to efficiency, he pointed out that its consumption was only 800W: a 60A arc had a consumption of 2.4kW, half of which was lost due to the shutter; it was not reasonable to expect an 800W lamp to have the same light output as the effective 1.2kW of the arc, but it was very close to it. It was a great step forward that a projector was now operated without a shutter.

In regard to the life of the lamp, it was in excess of the Philips guarantee of 33 hours, both at Bayswater and at the earlier installation at Preston. The projector cannot be switched on until the cooling water is flowing; water could be run from the mains or from a tank.

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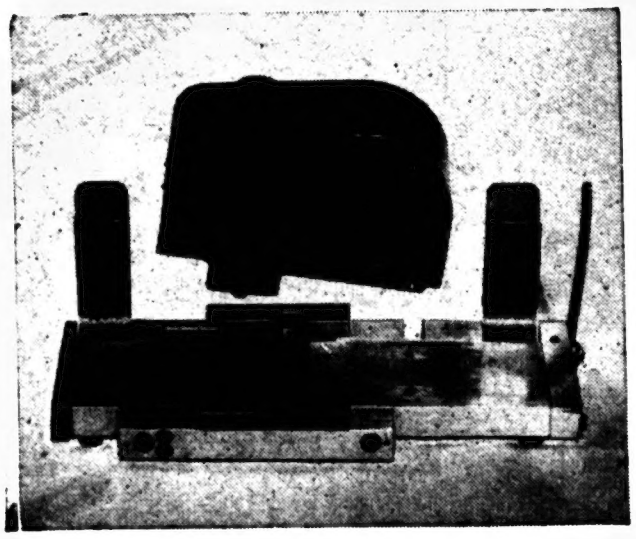

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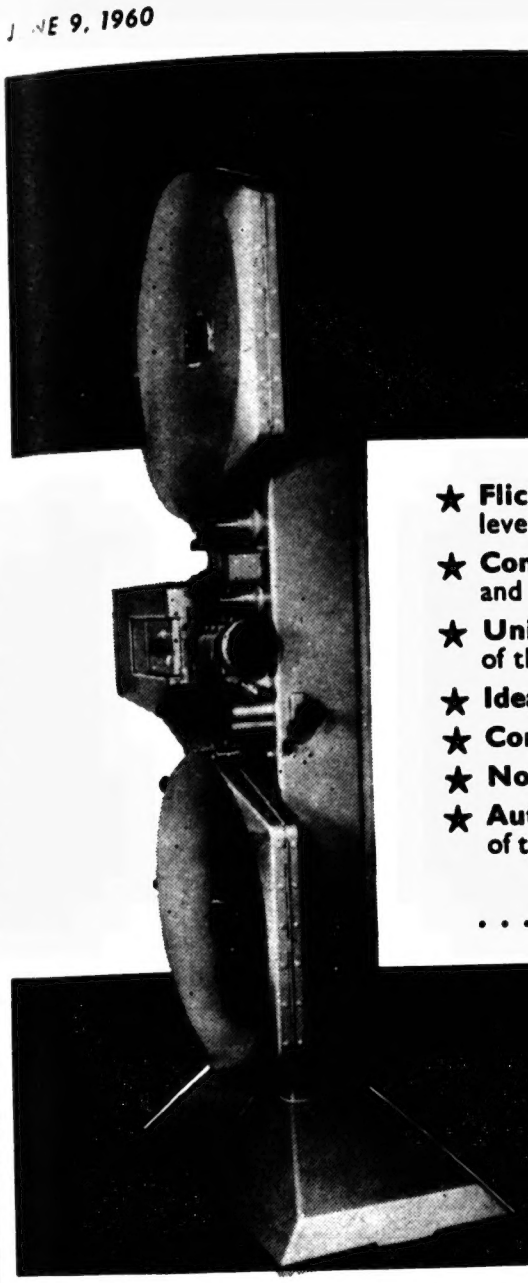

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